(182)

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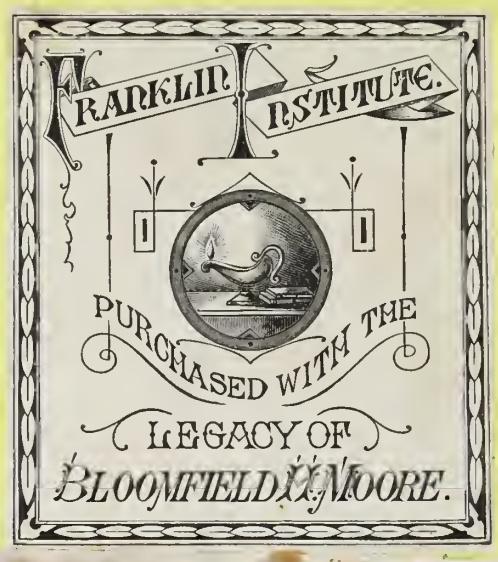

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CARPENTRY AND JOINERY.

AN

ATLAS OF ENGRAVINGS

TO

ACCOMPANY AND ILLUSTRATE

"ELEMENTARY PRINCIPLES OF CARPENTRY, WITH A TREATISE ON JOINERY."

(Volume 182 of the Rudimentary Series.)

CONSISTING OF THIRTY-FIVE PLATES,

WITH DESCRIPTIVE LETTERPRESS.

SECOND EDITION.

LONDON:
CROSBY LOCKWOOD & CO.,
7, STATIONERS' HALL COURT, LUDGATE HILL.
1878.

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CARPENTRY.

PLATE I.

Details of naked flooring and modes of building up girders.

PLATE II.

Elevation of trusses for king-post and queen-post roofs of moderate span.

PLATE III.

Elevation of trusses for queen-post roofs of wide span.

PLATE IV.

Elevation of the truss of an M-roof of wide span, and one of the trusses of the roof over Drury Lane Theatre, London, built in 1793.

PLATE V.

Details of roofs constructed with curved ribs.

PLATE VI.

Truss of the roof over the Basilica of St. Paul, at Rome, executed 400 years ago; the timber used is fir, and the tie-beam is scarfed in two lengths.

Truss of the roof over the Theatre d'Argentina, at Rome; built of fir, and the tie-beam scarfed in three lengths; the principal rafters are scarfed in two pieces.

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PLATE VII.

Timber framing for domes or cupolas. Fig. 1 is a truss for a dome where horizontal ties can be inserted; Fig. 2 is a plan of the above. Fig. 3 is a plan of a dome with the principal trusses crossing at right angles, as in the Invalides at Paris. Figs. 4 and 5 show the construction of domes by ribs formed of short pieces bolted together, as designed by Philibert de Lorme. Fig. 6 is the section of a dome formed of double ribs, to carry a heavy lantern. Fig. 7 shows a light kind of dome with the ribs near together and struts framed between them.

PLATE VIII.

Trussed timber partitions.

Centre used by Smeaton in the erection of Coldstream Bridge, 60 feet span, and supported on piles.

PLATE IX.

Centre used by Telford for Conon Bridge, 65 feet span, and supported on piles.

Centre used by Perronet in the erection of the bridge at Neuilly.

Centre used by Rennie for the arches of Waterloo Bridge, London.

PLATE X.

Centre for a segmental arch of moderate span.

Centre used by Rennie for the arches of London Bridge, span 150 feet.

PLATE XI.

Timber Bridges.—Fig. 1. Bridge built by Palladio, near Bassano, in Italy, 108 feet span. Fig. 2. Design by Palladio, for a bridge on the system of framed voussoirs. Fig. 3. A bridge over the Brenta, in Italy, supported by piles, erected by Palladio. Figs. 4, 5, 6, and 7. Details of a bridge 280 feet span, across Portsmouth River, N. America, put together with wooden keys. Fig. 8 shows the mode of constructing a pier of timber piles strengthened by oblique braces.

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PLATE XII.

Figs. 1 and 2 show the construction of Wiebeking's bridge over the Isar, at Freysingen, in Bavaria, 1808, destroyed in the campaign of 1809. Figs. 3 and 4 show Wiebeking's bridge over the Regnitz, at Bamberg, built in 1809, which has the widest span erected on this principle. Fig. 5 represents the form of an ice-breaker to protect the piers of a bridge from the shocks of ice. Fig. 6 shows the mode of bracing the piling of the piers of a bridge.

PLATE XIII.

Various modes of forming timber bridges, from the simple girder to the most elaborately framed truss. Fig. 4 shows the principle of construction used in the bridegs of Schaffhausen, Zurich, Landsberg, and Wettingen. Fig. 5 shows Ritter's bridge at Kaudel, in Switzerland. Fig. 6 shows a bridge constructed with short timbers. Fig. 7 shows the construction of the bridge of Mulatiere over the Saone. Fig. 8. Bridge built at Walton, and one at Sault over the Rhone, both of which decayed in a few years. Figs. 9 and 10 show the principle used in the bridges of Choisy, on the Seine; Chazey, on the Ain; Tournus, on the Saone; Oettingen, on the Inn, Bavaria. Fig. 11 shows a design for increasing the depth of a bridge by double ribs. Fig. 12 shows a bridge with the roadway kept low.

PLATE XIV.

Designs for timber bridges of large span with curved ribs.

PLATE XV.

Bridges and Joints.—Figs. 1 and 2. Modes of forming foundations of bridges with piles. Fig. 3. Plan and elevation of an ice-breaker, to be placed in front of the piers of bridges. Figs. 4 and 5. Modes of fishing two pieces of timber together, in order to lengthen them. The other figures on this plate show several methods in use for scarfing timbers together so as to lengthen them, some being held together by iron plates and bolts, and others with key wedges. These modes are applicable to beams strained in the direction of their lengths.

PLATE XVI.

Modes of forming the Joints of Framings.—Figs. 2, 3, 4, and 5 represent modes of lengthening beams which have to resist cross strains. Figs. 6 and 7 show the mode of increasing the depth of beams by building them up. Figs. 8 and 9 show the mode of abutting the end of one piece into the side of another. Figs. 10, 11, 12, and 13 show the mode of letting the foot of a rafter into a tie-beam. Figs. 14 and 15 are methods of halving timbers together.

PLATE XVII.

Joints and Straps.—Figs. 1, 2, 3, 4, and 5 show the modes of framing timbers into king and queen-posts, and the way in which the tie-beam is tied up with straps to the king and queen-posts. Fig. 6 shows the halving of a collar to a rafter. Fig. 7 shows the strap passing round the heel of a rafter and securing it to the tie-beam.

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PLATE XVIII.

Represents the plan and elevation of a $1\frac{3}{4}$ in. six-panelled door, moulded on both sides, with double rebated jamb linings, double-face moulded and mitred architrave and grounds. The door is furnished with a 10 in. mortice lock, with proper brass furniture, and is hung with 1 pair of $3\frac{1}{2}$ in. butt hinges. In order to assist the architectural student, we subjoin the reference to the following parts, as also the mode of measuring the work when completed.

Reference.

A. Plan of door.
B. The double rebated jamb linings.
C. Wrought beaded rebated and mitred grounds, forming the second face of the architrave.
D. The upper face of architrave, with its external moulding.
E. Elevation of door.
FFF. The stiles of the door.
GGGG. The rails, from the bottom upwards, known by the following technical names, viz.: 1st, the bottom rail; 2nd, the lock rail; 3rd, the frieze rail; and 4th, the top rail.
H. The panels.

Mode of Measurement.

Panelled doors are measured as follows, per foot superficial. Take the width by the height, describing the thickness, how many panels high, and if square, bead butt,

bead flush, or moulded on one or both sides; if the doors be folding, add the rebate to the width, and state how many panels in each fold. If the panels are raised or feather-tongued, so describe them; number the butt-hinges by the pair, giving the size; also the lock, giving the size measured cross-wise, and whether iron-rimmed, 3 bolt, brass knob, or mortice lock with gilt knob or ebony furniture. If folding doors, the lock would be described as rebated or half rebated; measure the flush bolts, giving the lengths and description.

For the jamb linings (which are also measured by the foot super.), proceed as follows: Collect the external round of the doors, adding 5 inches if $1\frac{1}{4}$ in. in thickness, and 6 inches if $1\frac{1}{2}$ in. in thickness, by the width; state the thickness, if single or double rebated, beaded and back rebated, also if dovetailed, &c., &c.

The grounds are measured by taking the round of the jamb linings, and adding 16 inches if the grounds are 4 inches wide; describe the thickness, if framed, framed and beaded, mitred, &c., and grooved at the back for plastering. The dimensions would be the collected lengths by the 4 inches in width; the single mouldings round may be measured by the foot run, or super. if the mouldings girt more than 3 inches.

PLATE XIX.

Base, Surbase, and Dado.

Plate XIX. is a moulded framing or wainscoting, lining the walls of a room to the height of about 2 ft. 6 in., and consists of three parts; 1st, the skirting and base moulding; 2nd, the die or dado; and 3rd, the surbase or chair rail: the whole is fixed to the walls by being attached to the grooved grounds, and blocks at the back of skirting, &c. Plugs should never be used where chimney-breasts occur, in consequence of interference with the flues. Any filleting which is required for fixing should be secured with proper holdfasts driven into the wall. The engraving will fully explain the construction, assisted by the following—

Reference.

A. The skirting and base mouldings.
B. The die or dado.
C. The surbase or chair rail.
D. The grooved grounds.

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Mode of Measurement.

1st. Skirtings per foot super. Collect the round, adding at angles all passings, mitres, tonguings, housings, &c., by the width; describe the thickness; if square, torus, or moulded; also if backed, filleted, or fixed to wall. 2nd. Dado per foot super. Take the height, including the tongues, by the round of the room, describing the construction of the work, adding the mitres, passings, &c., as before. 3rd. Grooved grounds per foot run. Collect the round on the walls; state the width and thickness; if straight, circular, or wreathed; also how fixed to the wall. The capping may be measured by the foot run, as also may be the mouldings, if not of more than 3 inches girt; but if above that size they must be measured by the foot super., numbering all mitres, &c., as before.

PLATE XX.

Represents the plan and elevation of a pair of folding and swing doors, with proper dressings, &c. The doors are of wainscot, $1\frac{3}{4}$ in. thick, panelled and moulded on both sides in the lower parts; they are glazed with stout plate-glass, hung with patent hinges, and furnished with bronze finger-plates and handles;—the details of the dressings are from the Steffannoli Palace at Rome; the jamb linings (see Plan) are wide, in order to suit the thicknesses and inequality of the walls of the room, which had to be battened out to produce the requisite uniformity in the interior.

Reference.

AA. The plan of doors.
BBB. The wide jamb linings and soffits wrought, rebated, and reeded.
CCC. The skeleton grounds or battening.

PLATE XXI.

Is a section of the door and dressing, showing the way in which the work is fixed; also the detail of the panel of the architrave. The references on the drawing will explain the various parts of the construction. This work was executed at the London Mechanics' Institution during some alterations at that establishment.

Reference.

DD. Lintels of ship oak over the head of doors.

With respect to measurement, the remarks made on the six-panel door and fittings will generally apply.

PLATE XXII.

Is a section of the framing or frontispiece of an entablature of a shop front, showing the manner in which the joiner's work is put together; the entablature is carried considerably above the level of the bressummer, and a gutter is formed at the back of the cornice, and is in front of the first-floor windows. The object is to obtain a more commanding height, when the ground story is deficient in altitude. The joiner should be careful to keep the sash liberated from the soffit of the entablature, so that the sash may not be crippled by the weight of the entablature settling upon it. The Engraving will show that the sash is secured in its place by a stud or fillet in the interior, and the usual stop bead in the front; the full references are attached to the Engraving.

PLATE XXIII.

Methods of laying floor-boards, shown by Figs. 1, 2, and 3. Mode of finishing the heading joints, shown by Figs. 6, 7, and 8.

PLATE XXIV.

Duke of Sutherland's Mansion at Lilleshall, Salop.—The head and sill ($\frac{1}{2}$ size) of the windows in the family apartments, Lilleshall, in section, showing, viz.: oak lintel, stone window-head and sill, deal parallel soffit, deal head, flush head, top of shutter, bottom of shutter when closed, window back deal, wainscot oak upper and lower sash, &c.

PLATE XXV.

Mullions of Window Frames of the Family Apartments at the Duke of Sutherland's Mansion, Lilleshall, Salop.—Details, consisting of, viz., stone mullion, frames, and sashes of wainscot, sash bars and rebates of solid copper, jamb, and front shutter, &c., &c.

PLATE XXVI.

Windsor Castle.—The gate at the town entrance to the Royal Mews; elevation showing front of the gate, back of the gate. These gates are of English oak.

PLATE XXVII.

Details of doorcases, linings, sashes, and shutters.

PLATE XXVIII.

Details of bracketing, gutters, dados, &c.

PLATE XXIX.

Windsor Castle.—Plan of one half of the window side of one of the private apartments in the east front, showing the shutters, boxings, and linings, as directed by the late Sir Jeffry Wyatville.

PLATE XXX.

Windsor Castle.—Mullion of wainscot window frames and sashes in the Brunswick and Octagon Tower. Mullion of wainscot window frames and sashes in the private apartments, &c., with descriptive detail.

PLATE XXXI.

Windsor Castle.—Plan of one half of the oriel window in the State Drawing-room. Plan of one half of the bay windows in the Green Drawing-room, one of the private apartments, with descriptive detail.

PLATE XXXII.

King's College.—Details of the construction of one of the wooden columns in the new hall. Elevation, plan, and detail.

PLATE XXXIII.

King's College.—Details of the construction of one of the wooden columns in the new hall.

PLATE XXXIV.

Arthur's Club House.—Plan and elevation of doors on the ground floor, with sections of architrave and mouldings on panel of door.

PLATE XXXV.

Details showing the construction of staircases.

Naked Flooring.

Plate 1.

Fig. 1.

Fig. 2.

Fig. 3.

Fig. 4.

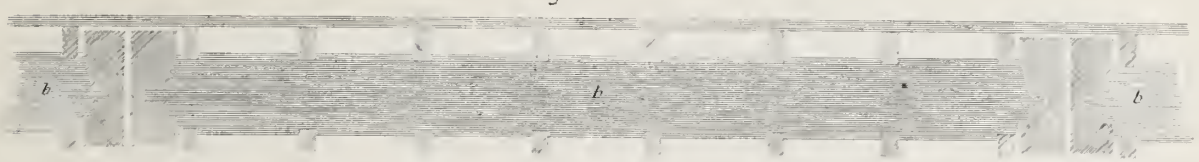

Fig. 5.

Fig. 6.

Fig. 7.

Fig. 9.

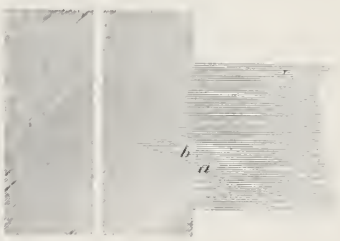

Fig. 8.

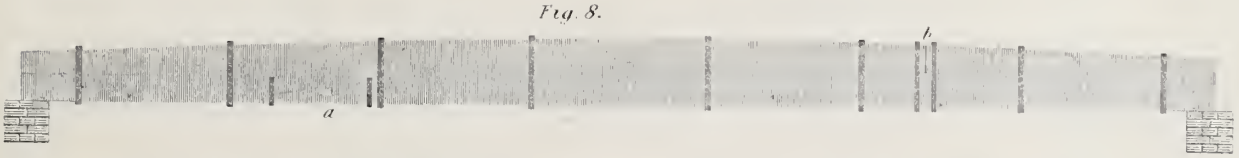

Fig. 10.

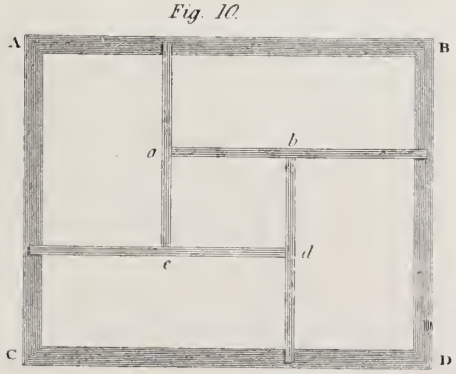

Fig. 11.

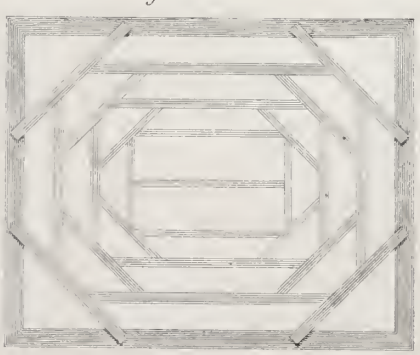

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Fig. 1.

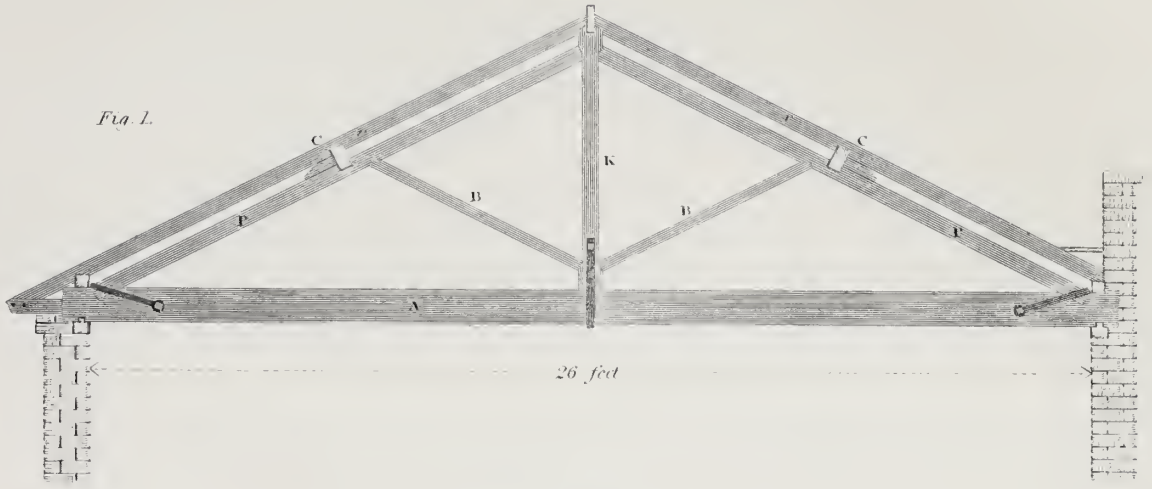

Fig. 2.

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Roofs.

Fig. 1.

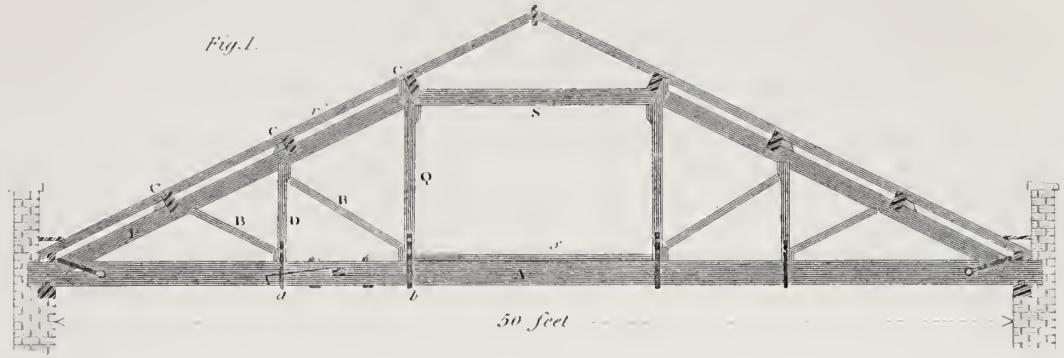

Fig. 2.

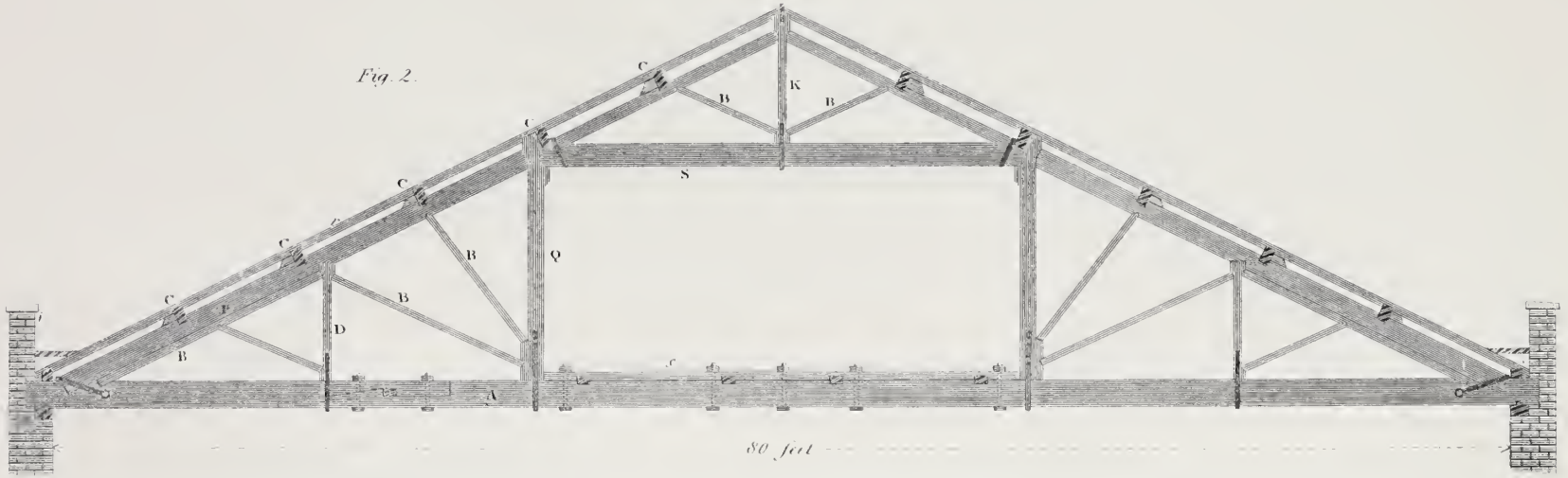

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Fig. 1.

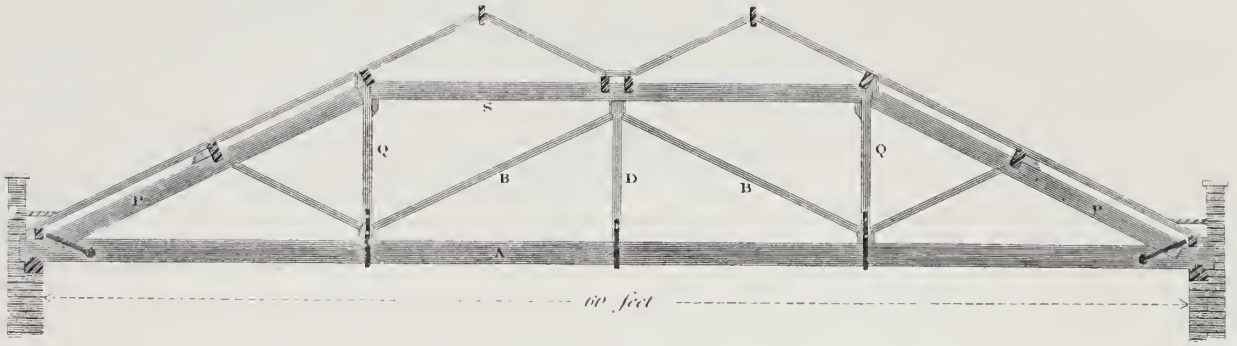

Fig. 2.

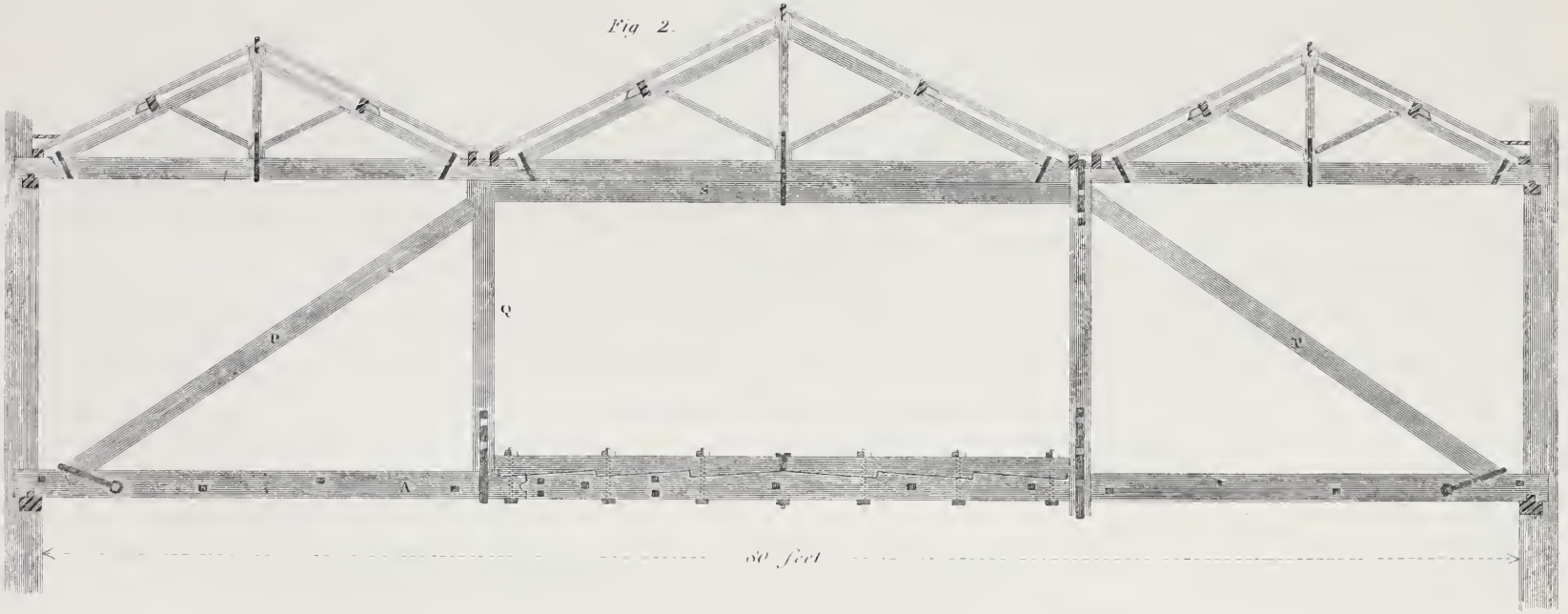

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Fig 1.

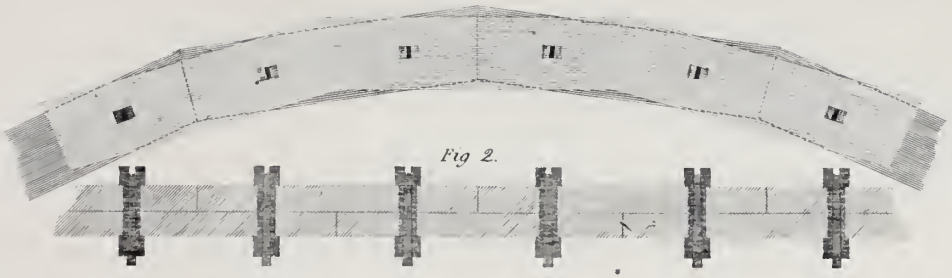


Fig 2.

Fig 5.

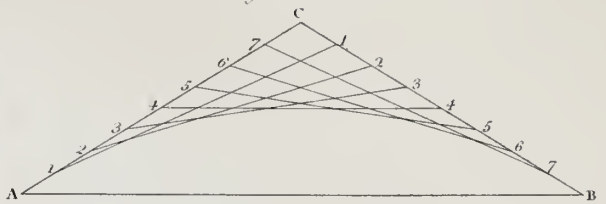


Fig 4.

Fig 3.

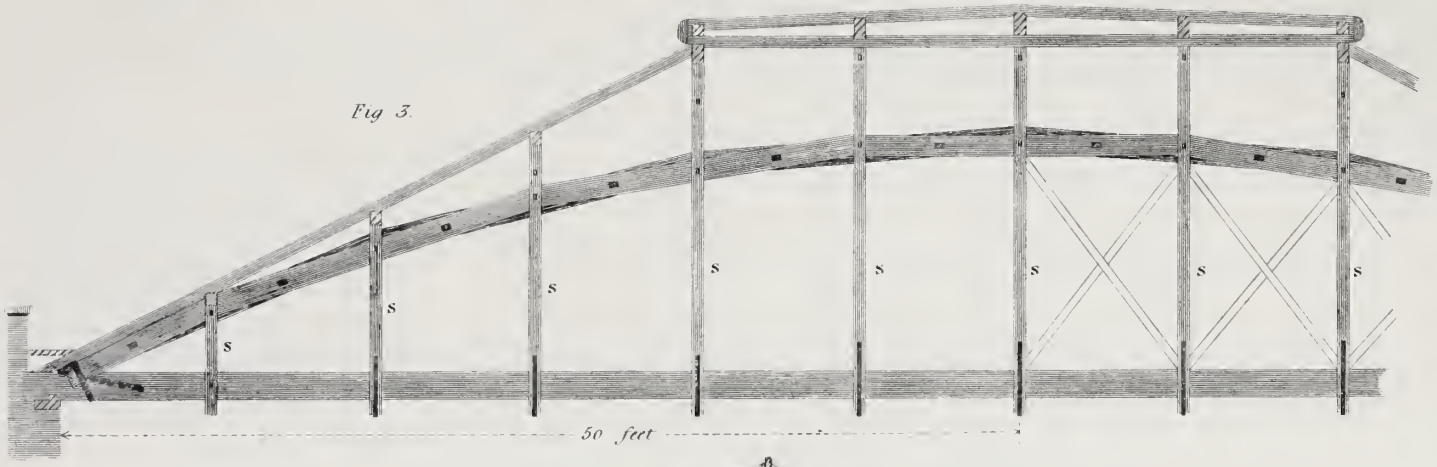
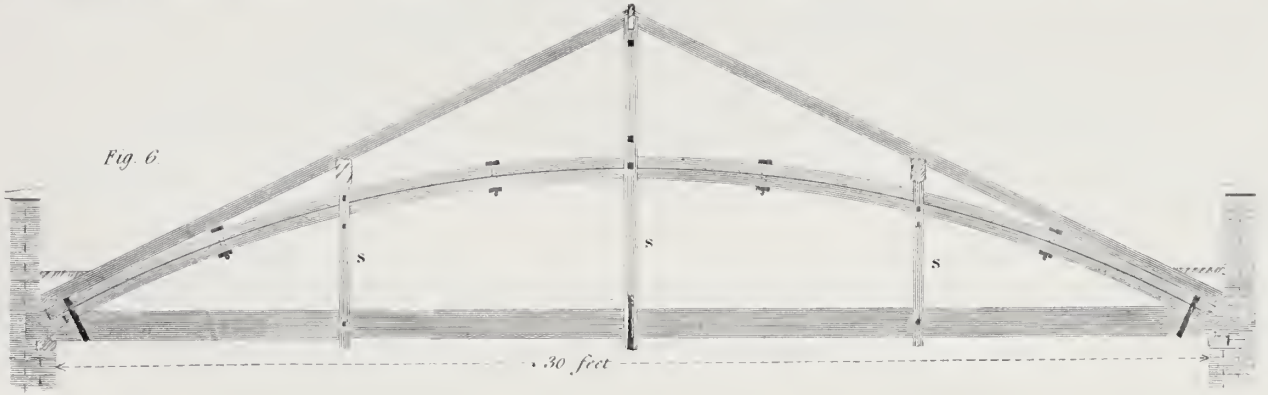


Fig 6.



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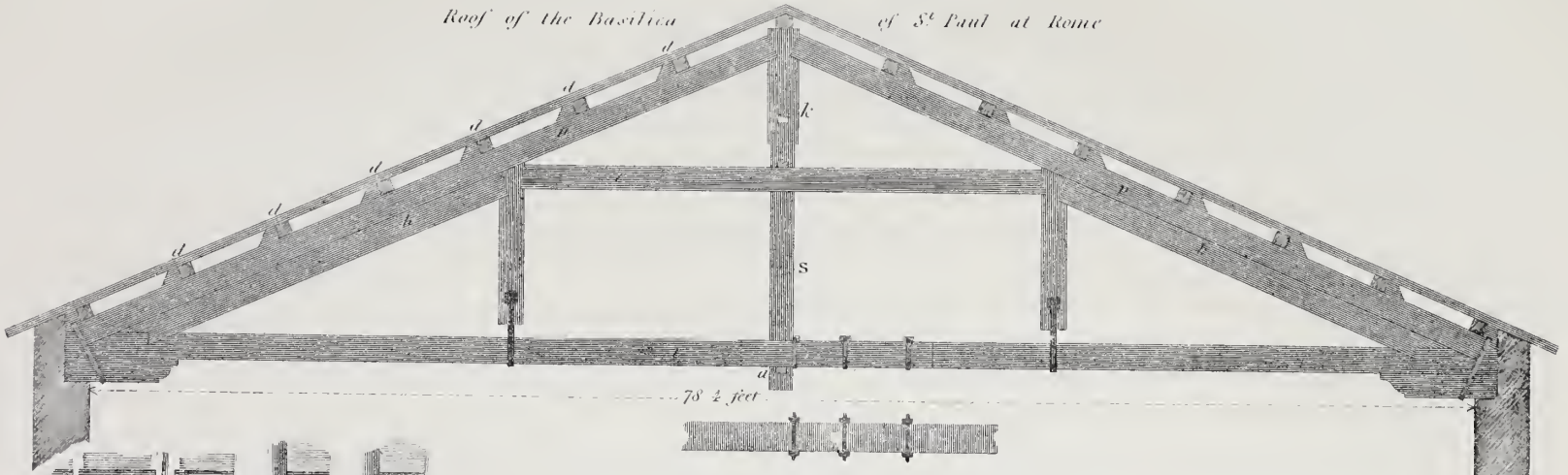
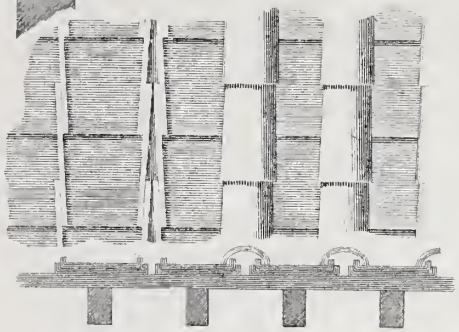
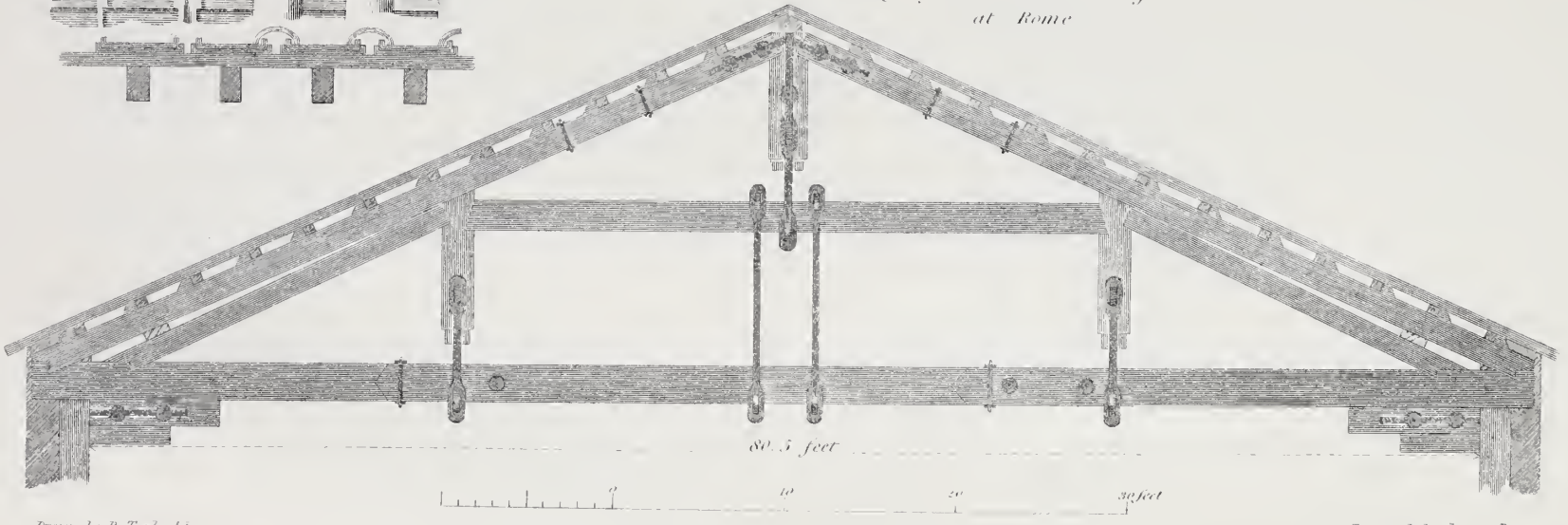
Roofs that have been executed.

Roof of the Basilica of S.t Paul at Rome





Roof of the Theatre d'Argentina at Rome



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Domes.

Plate 7.

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Fig. 1

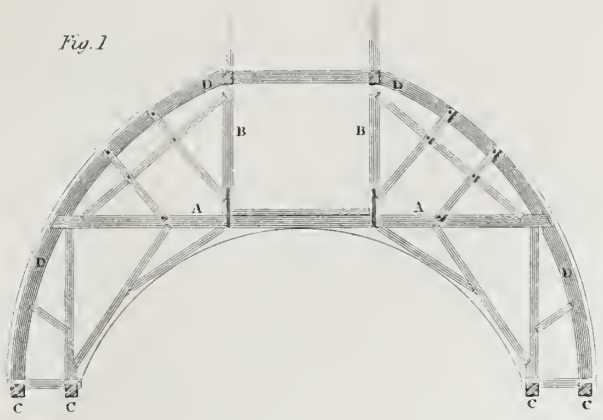


Fig. 2.

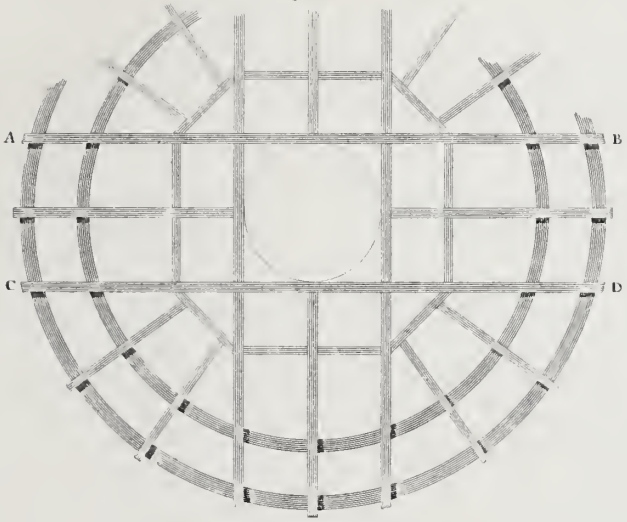
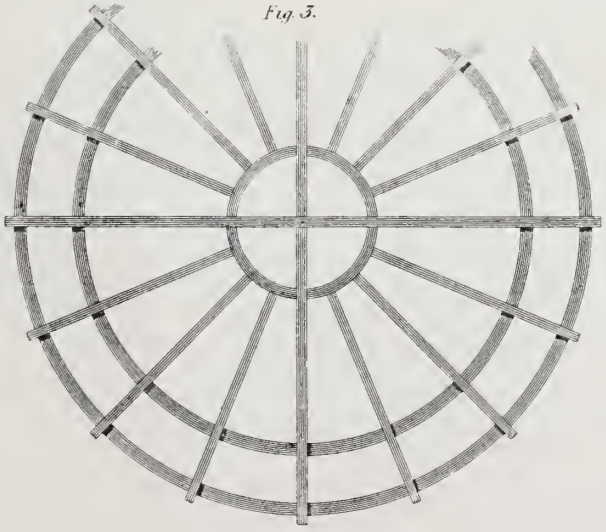


Fig. 3.



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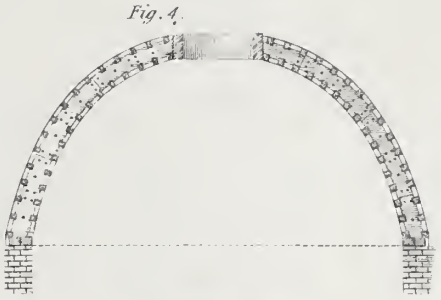


Fig. 5.

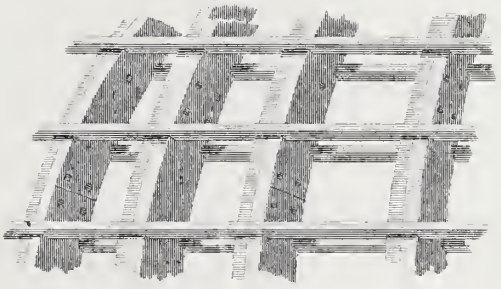


Fig. 6.

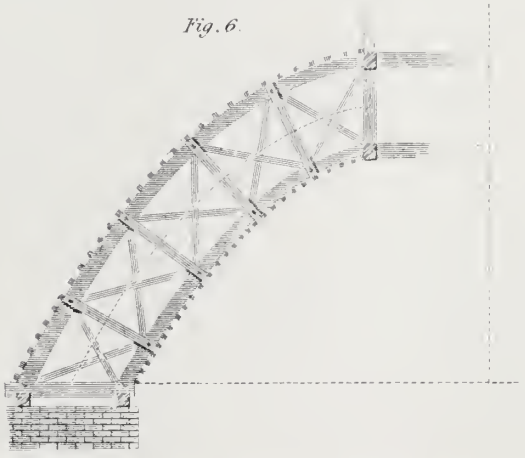
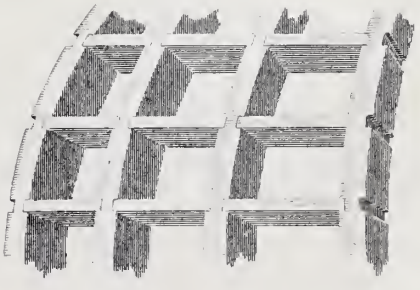


Fig. 7.



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Partitions and Centres.

Plate 8.

Fig. 1.

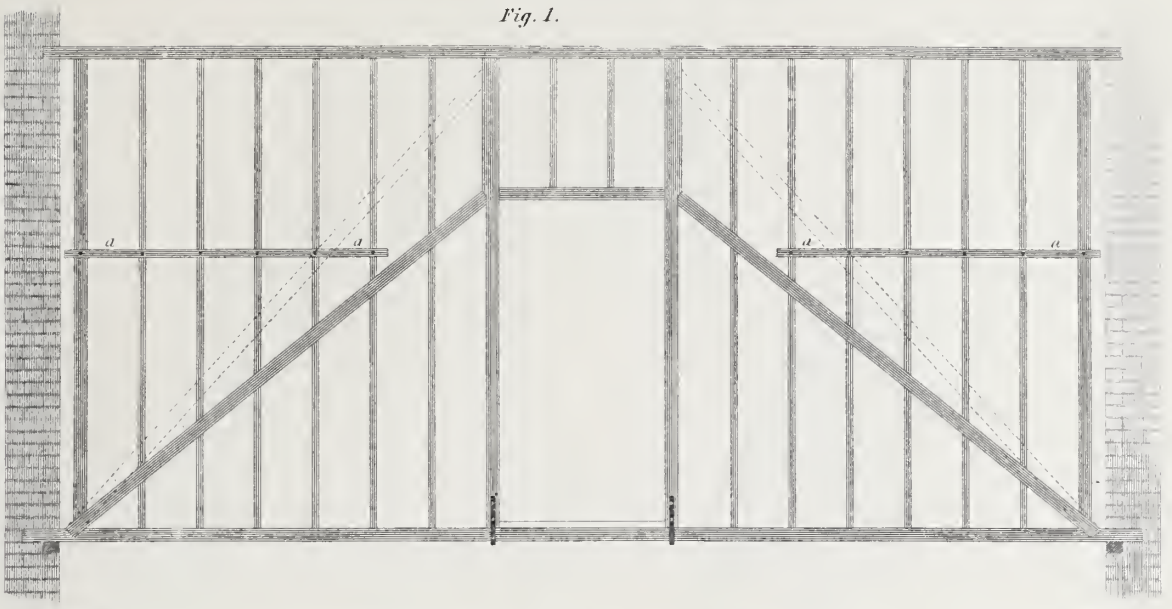
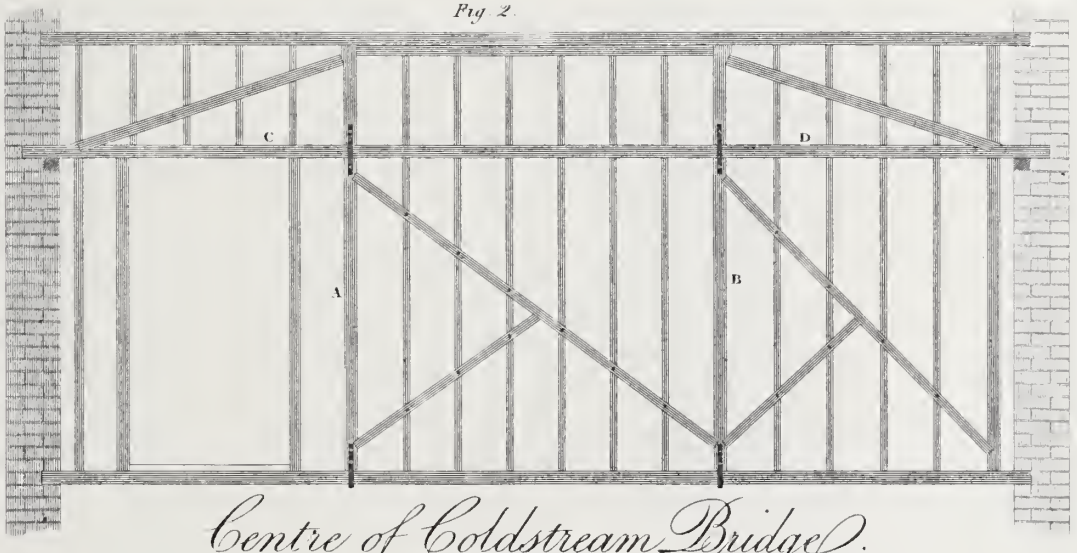
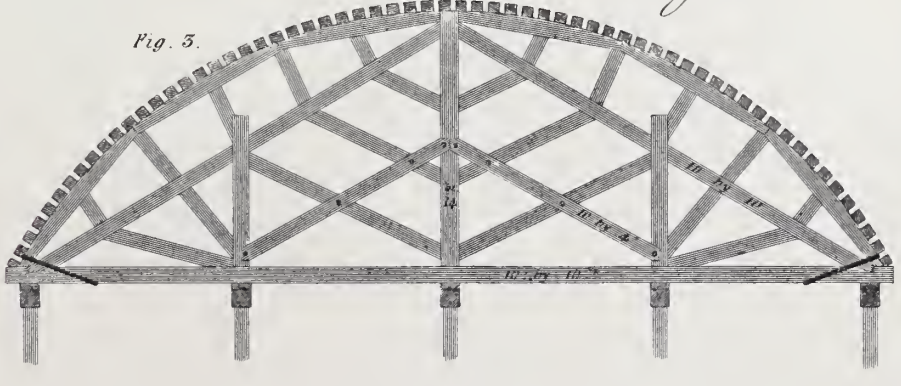


Fig. 2.



Centre of Coldstream Bridge.

Fig. 3.



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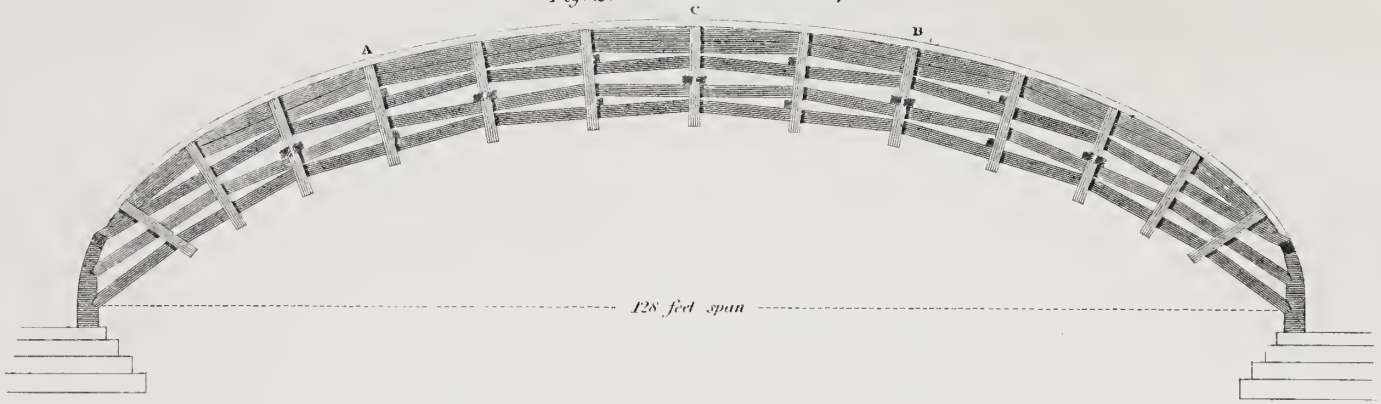
Centres for Stone Bridges.

The Centre used for the Bridge at Neuilly.

Fig. 2. Art. 217.



The Centre used for the Waterloo Bridge.

Fig. 3. Art. 218.

Centre of Conon Bridge.

Fig. 1.

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Centres for Stone Bridges.

Fig. 1.

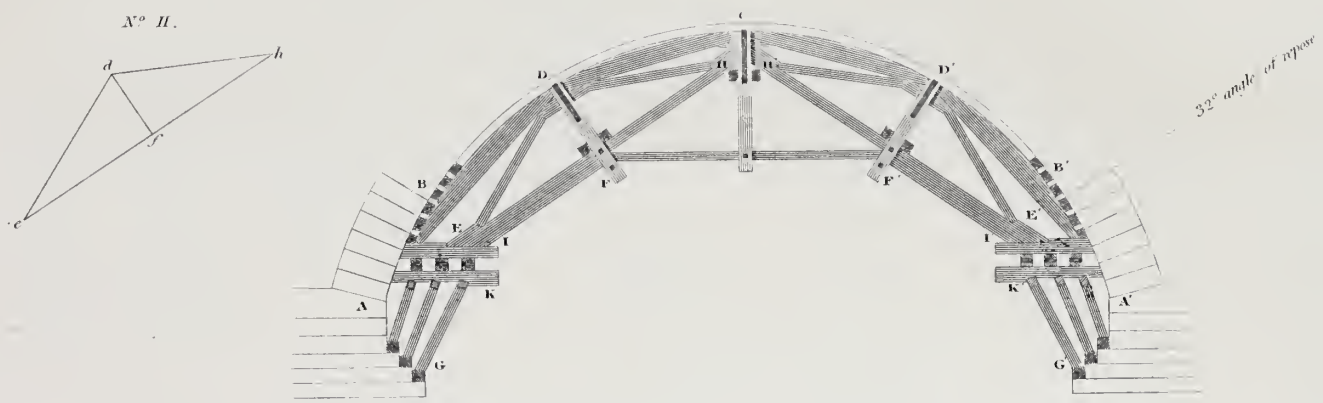
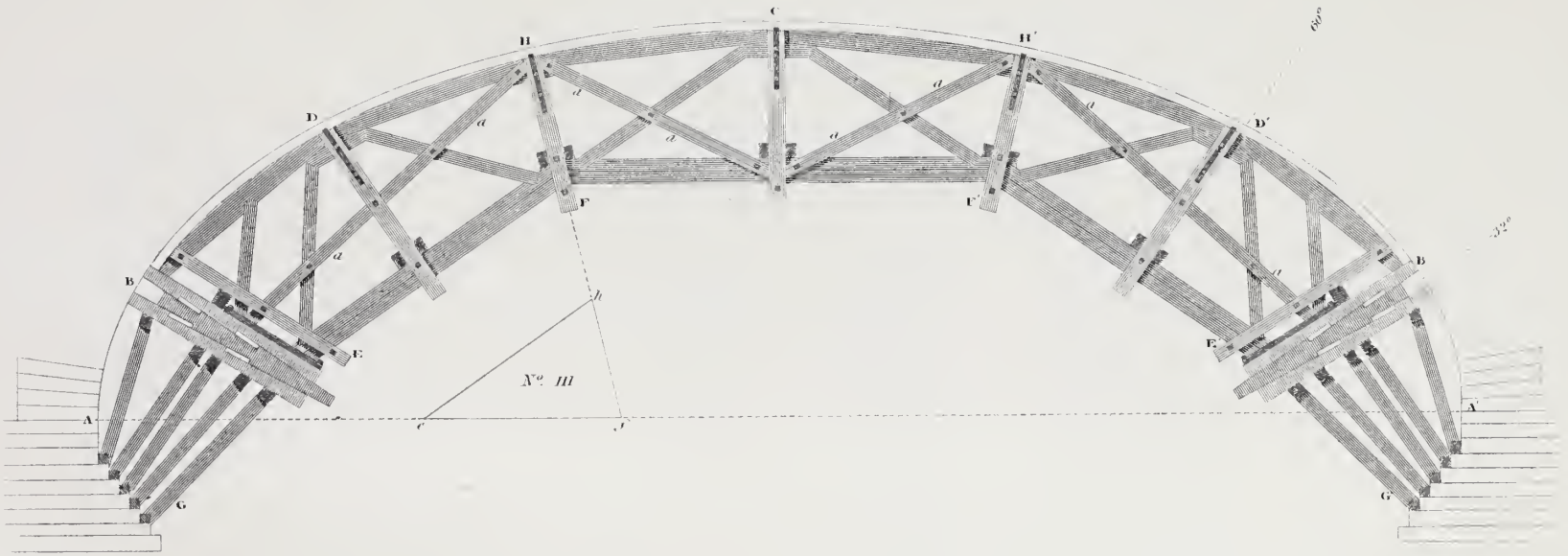


Fig. 2.



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Bridges.

Fig. 1.

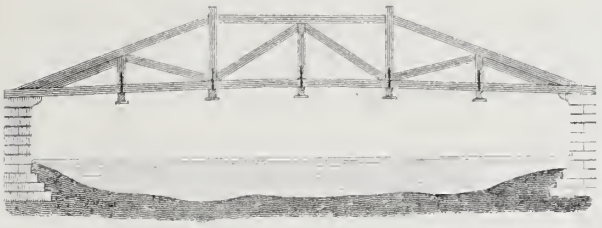


Fig. 2.

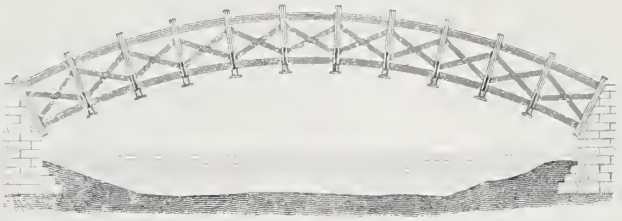


Fig. 3. Bridge over the Brenta

Fig. 4. American Bridge

Fig. 5.

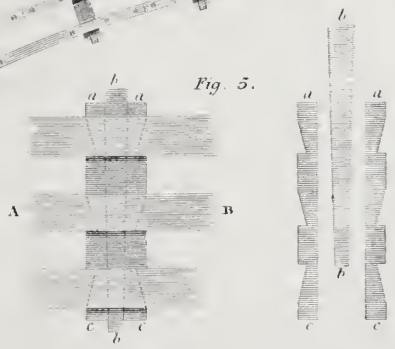
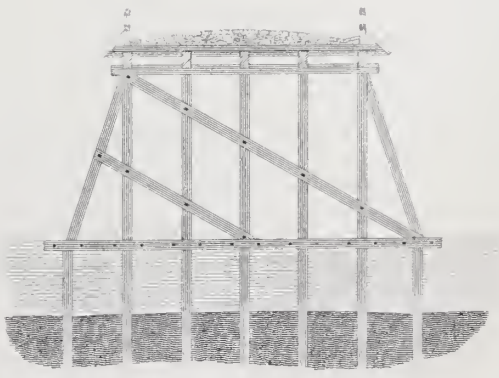


Fig. 6.

Fig. 7.

Fig. 8.



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Bridges.

Plate 12

Fig 1 Freyamgen Bridge over the Isar

Fig 3 Bridge of Bamberg

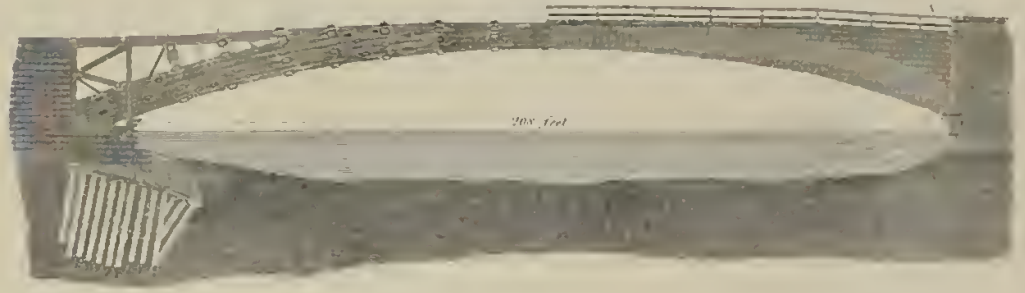


Fig 5

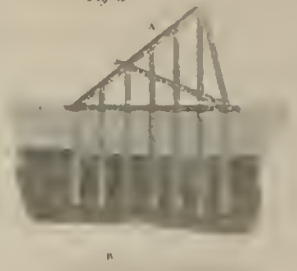


Fig 2

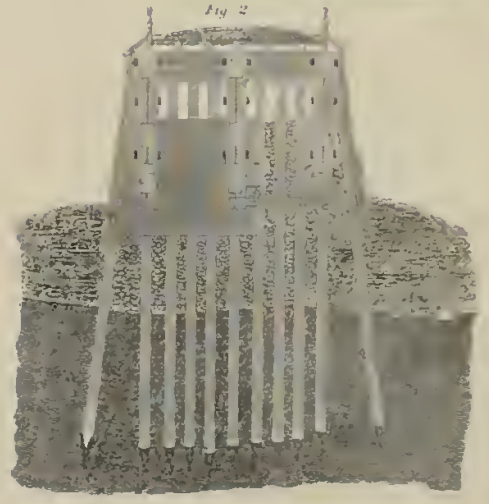


Fig 4

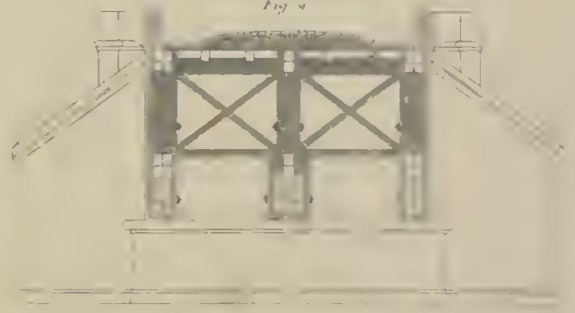
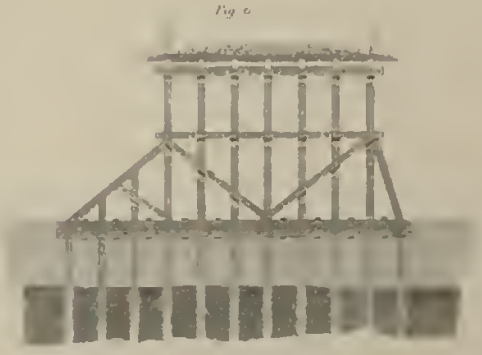


Fig 6



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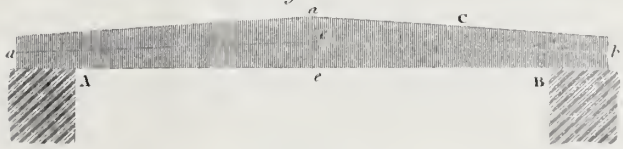
Construction of Bridges.

Plate 13.

Fig. 1.

Fig. 2.



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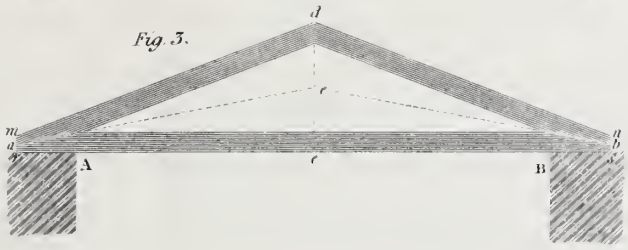


Fig. 4.

Fig. 5.

Fig. 6.

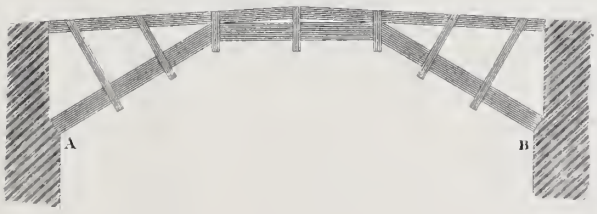
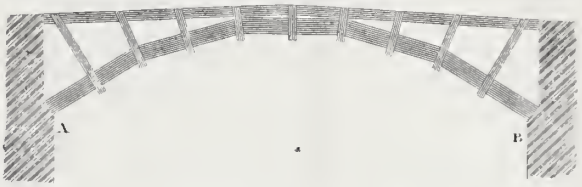


Fig. 7.

Fig. 8.



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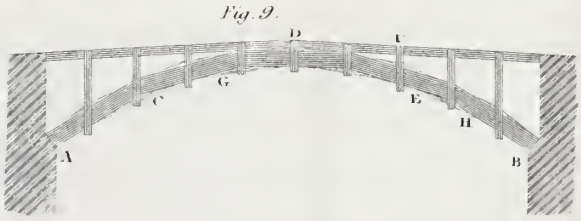
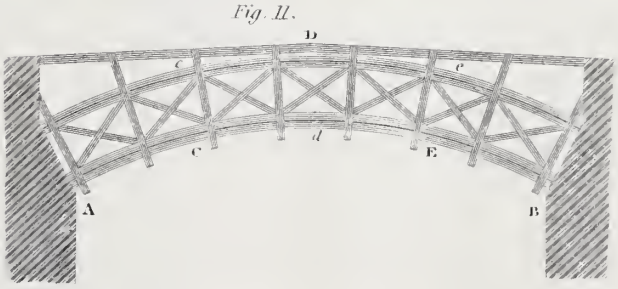


Fig. 10.

Fig. 11.



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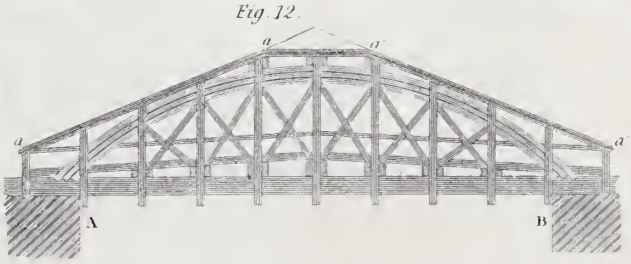

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Bridges.

Fig. 2.

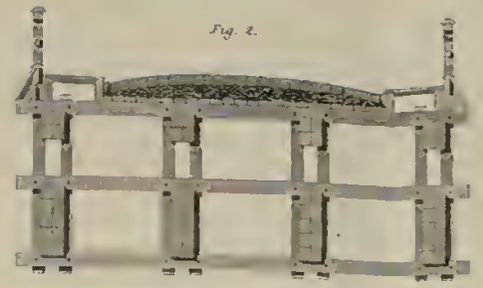


Fig 1

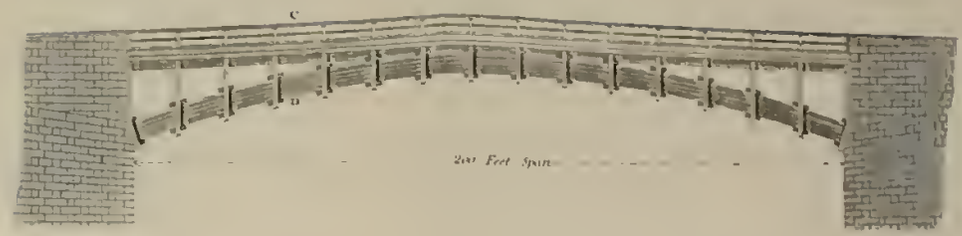


Fig 3

Fig 5

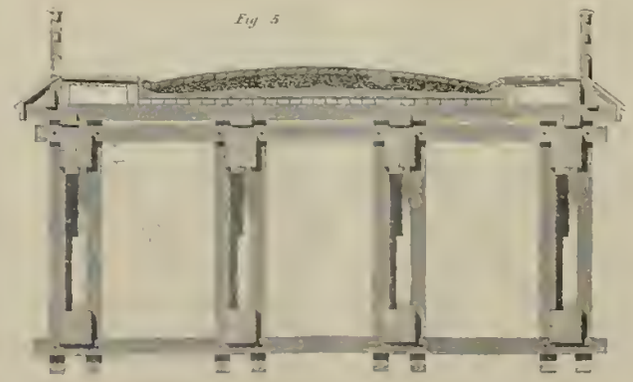
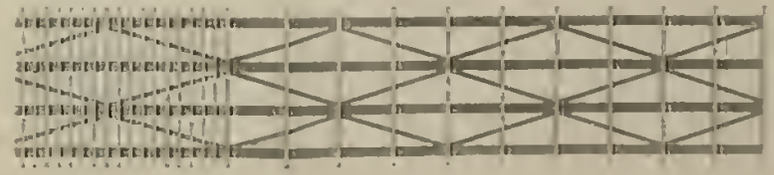


Fig 4



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Bridges and Joints.

Plate 15.

Fig. 1.

Fig. 2.

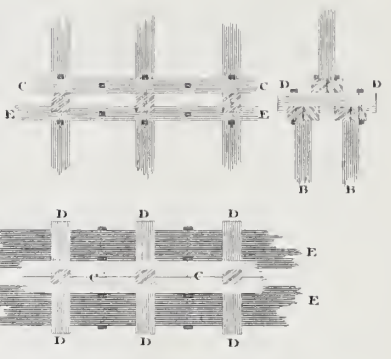
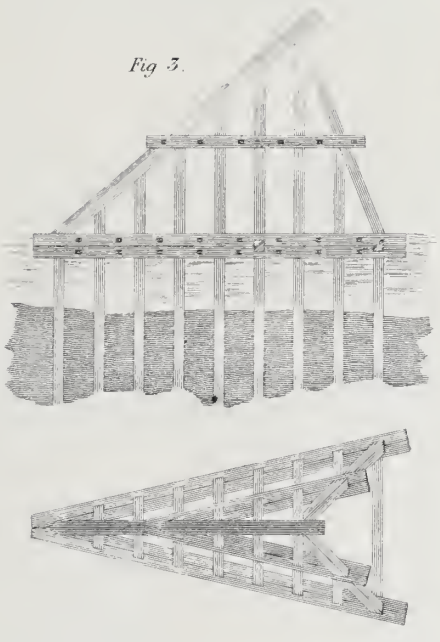


Fig. 3.



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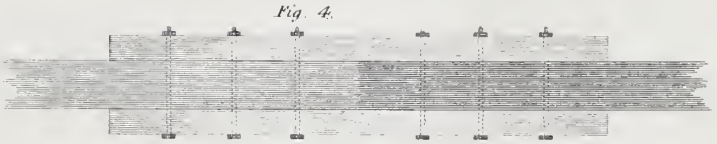

Fig. 5.

Fig. 6.

Fig. 7.

Fig. 8.

Fig. 9.

Fig. 10.

Fig. 11.

Fig. 12.

Fig. 13.

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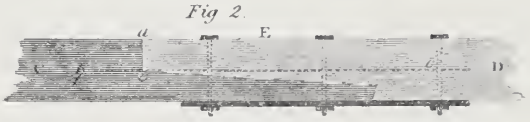
Joints.

Plate 16.

Fig. 1.

Fig. 2.



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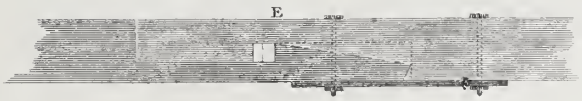


Fig. 4.

Fig. 5.

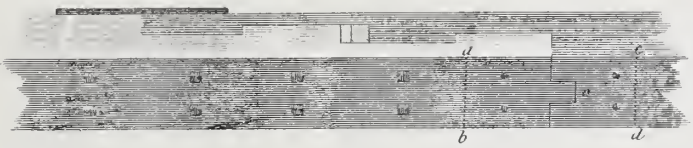
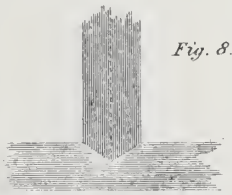


Fig. 6.

Fig. 7.

Fig. 8.



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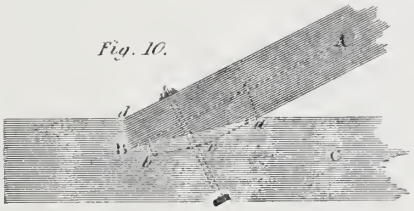

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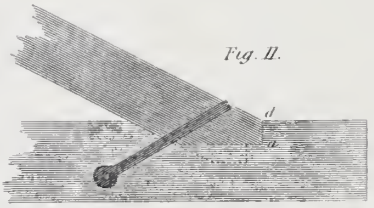
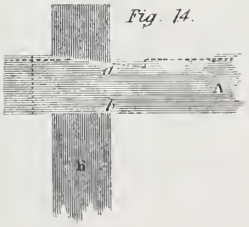


Fig. 9.

Fig. 14.



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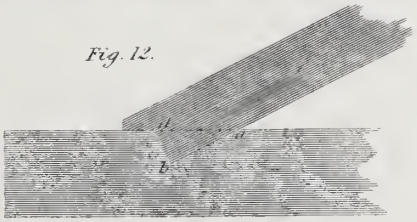
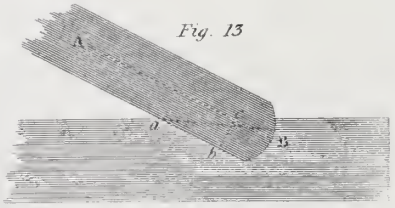
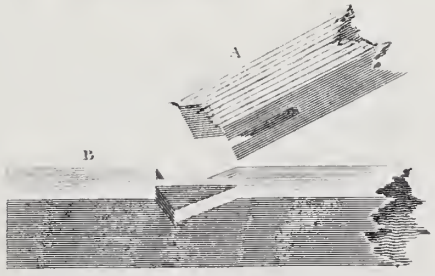


Fig. 13





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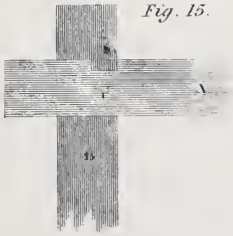

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Engraved by Jam: Davis

Joints and Straps.

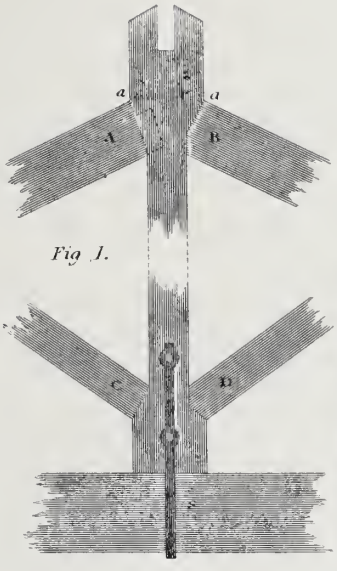


Fig. 1.

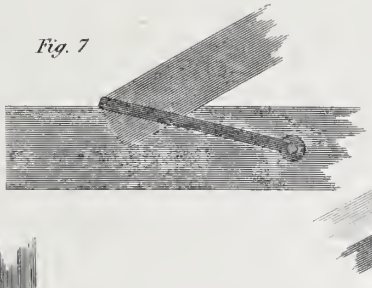
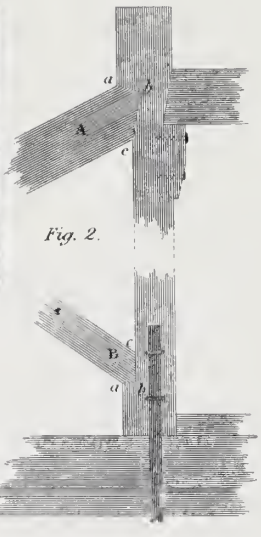


Fig. 7



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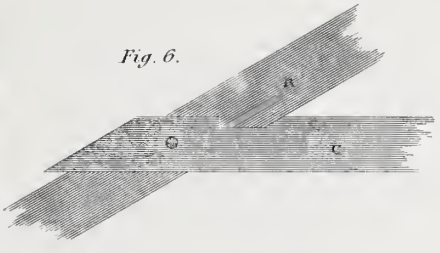


Fig. 6.

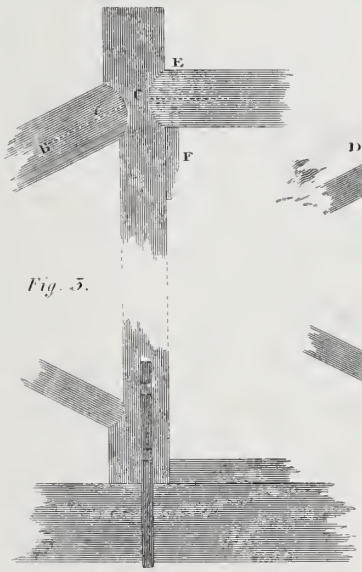
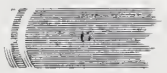


Fig. 3.



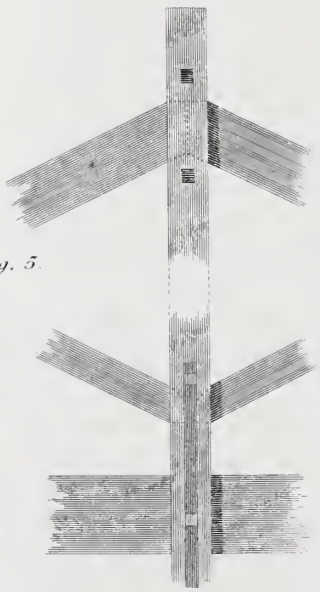
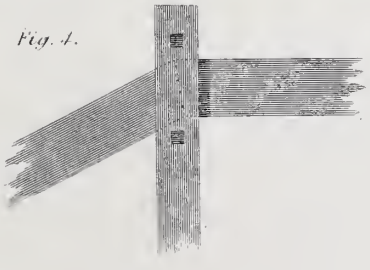


Fig. 5.

Fig. 4.



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Engraved by James Dis

Examples of Joiner's Work.

PLATE 18.

Elevation of Six pannelled molded Door, &c.

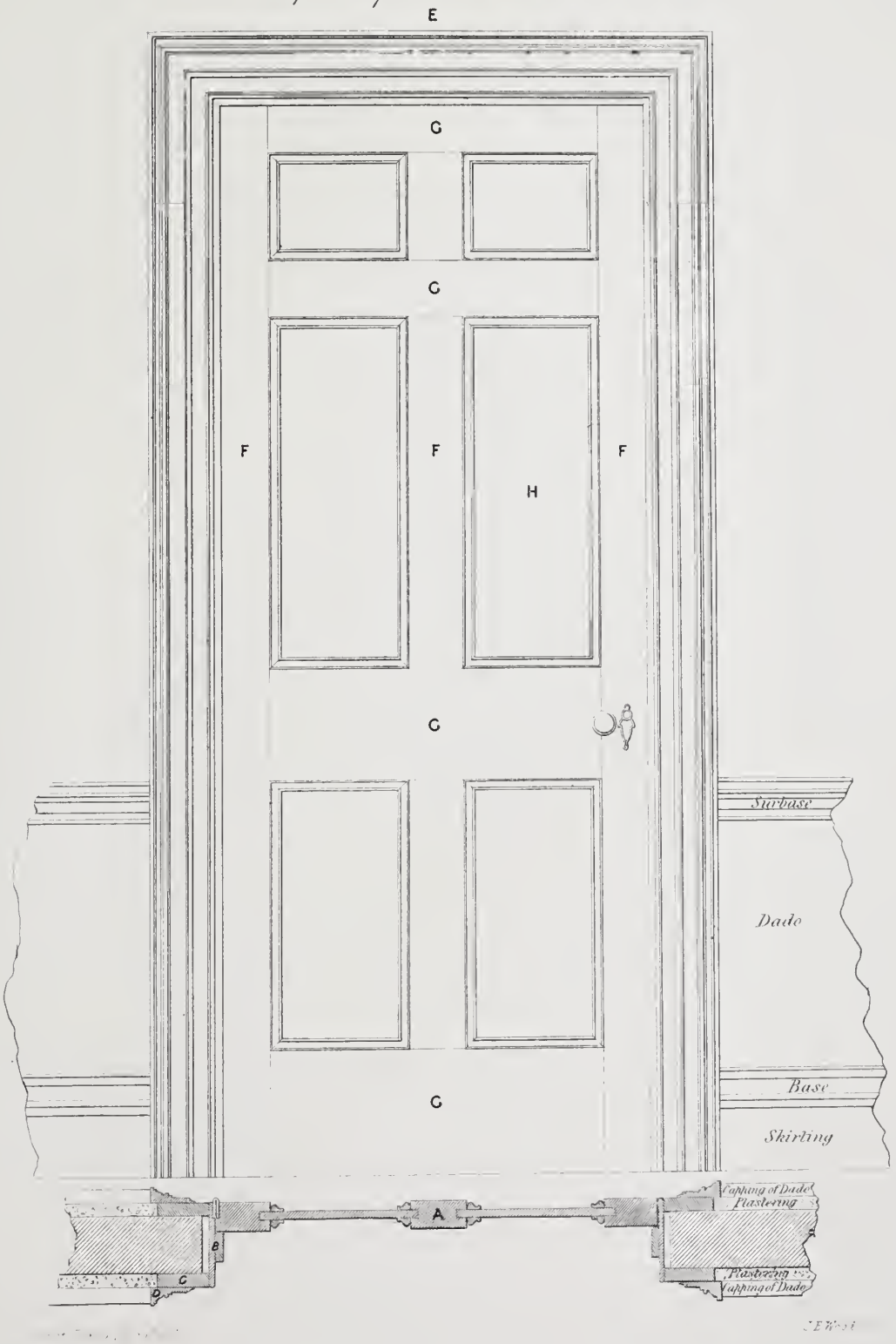

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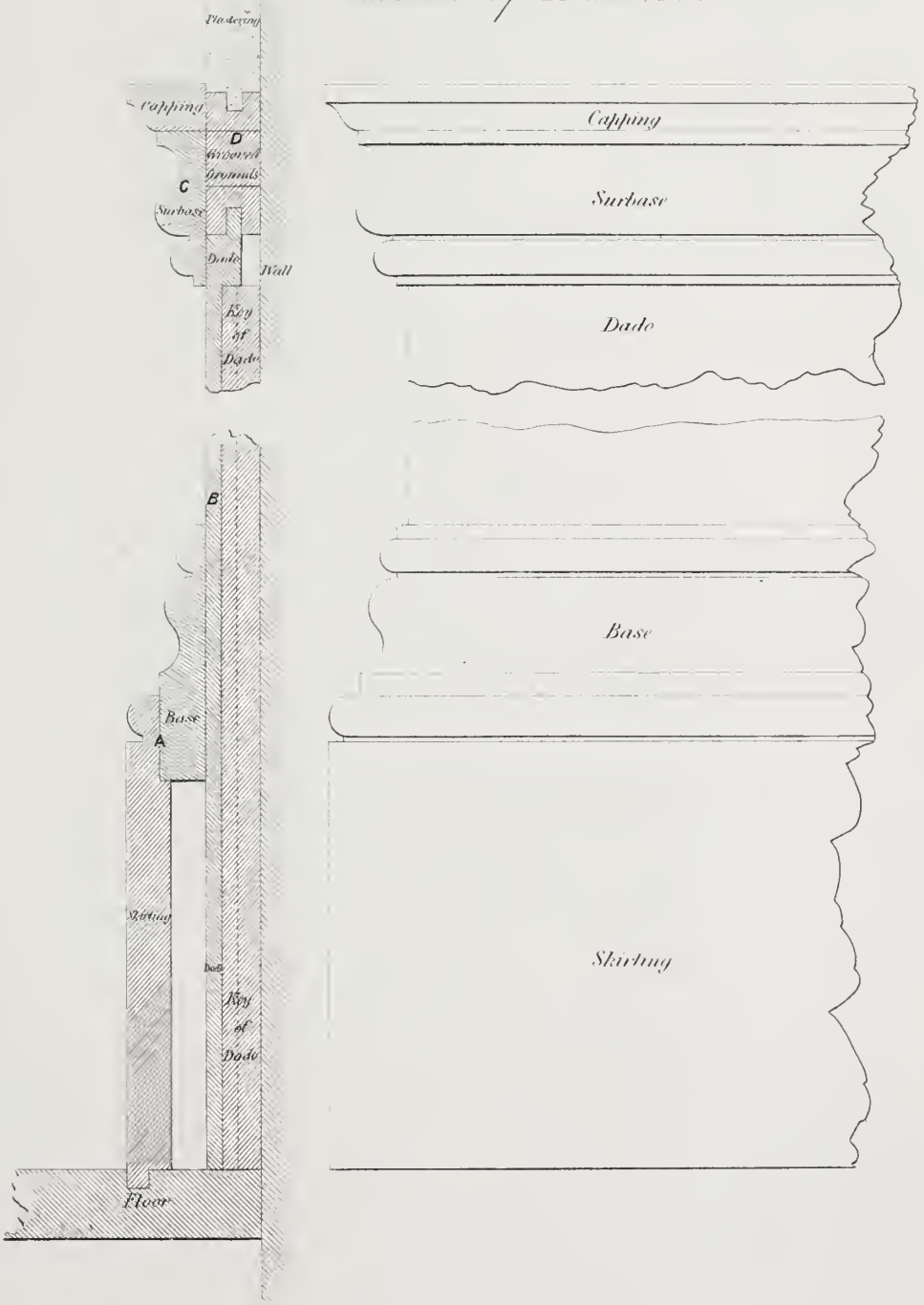
PLATE 19.

Section and Elevation of Dado, &c.



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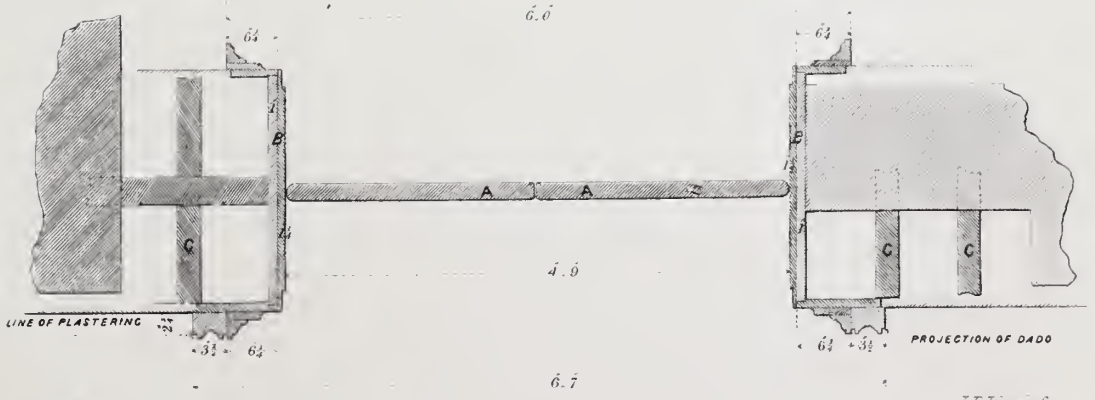
Joiners Work.

PLATE 20.

Folding Swing Doors.

PLAN



Ernst Davy Archt. del

J.E.W. sc.

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Joiners Work.

PLATE 21.

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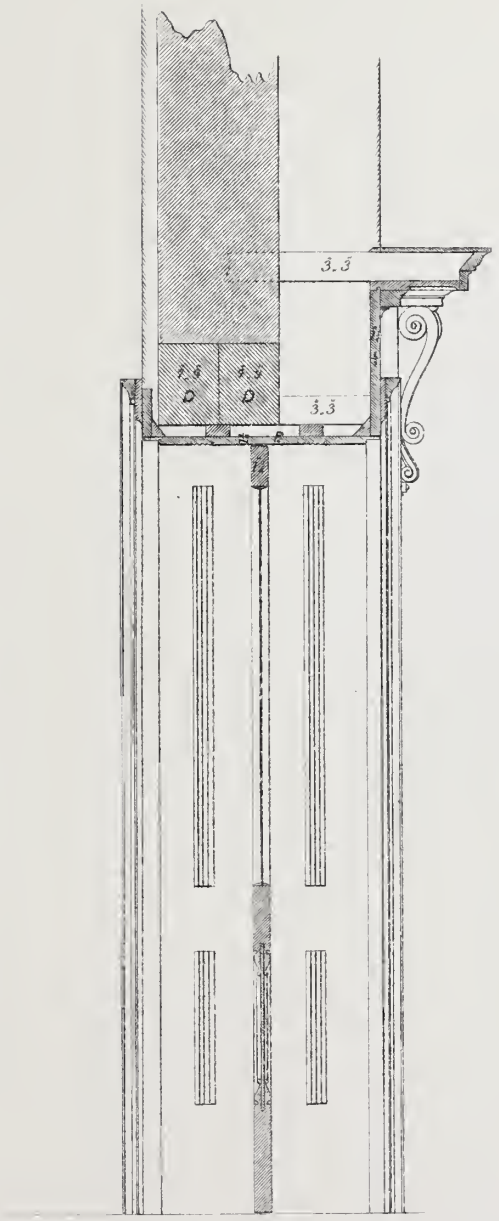
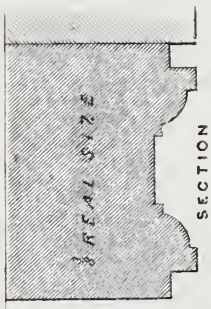
Section of Folding Swing Doors.





SECTION
A . B
SEE ELEVATION OF DOOR

Christ. Davy. Arch.t del

J.E.Vo i.

London Crosby, Lockwood & Co.t 7, Stationers' Hall Court.

Joiners Work

PLATE 22.

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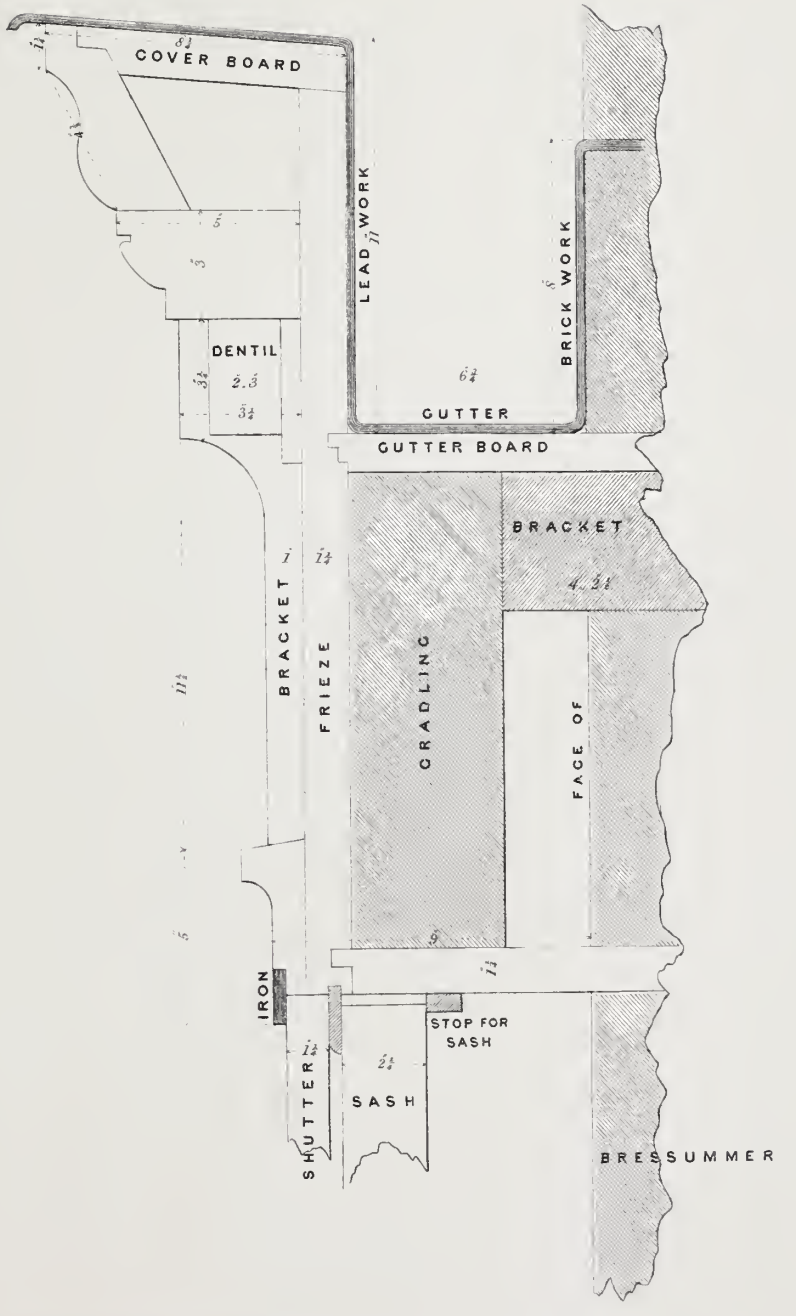
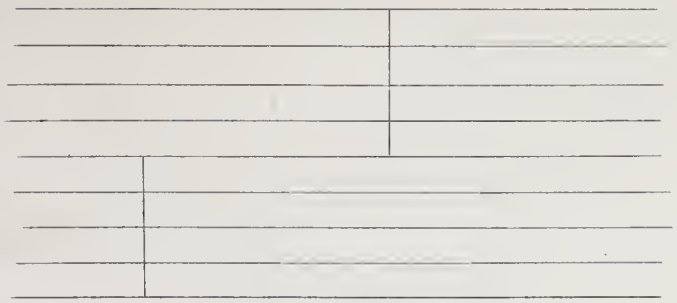
Entablature of a Shop front.



Const. Dairy &c

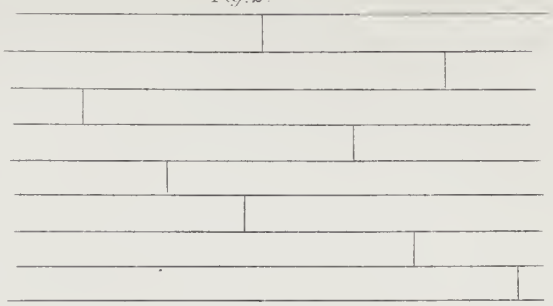
London Crosby, Lockwood & Co. 7 Stationers Hall Court

Fig. 1.



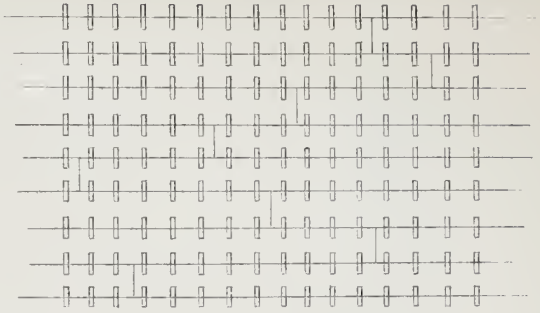
Folding

Fig. 2.



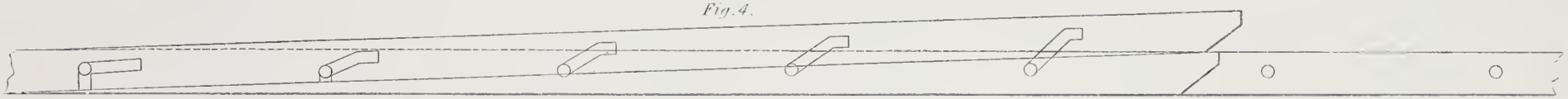
Straight Joint

Fig. 3



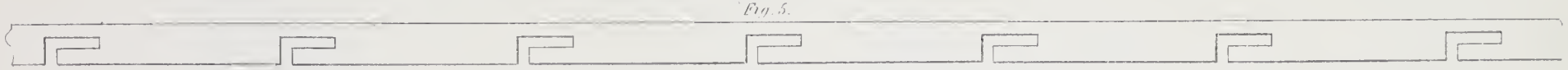
Dowelled

Fig. 4.

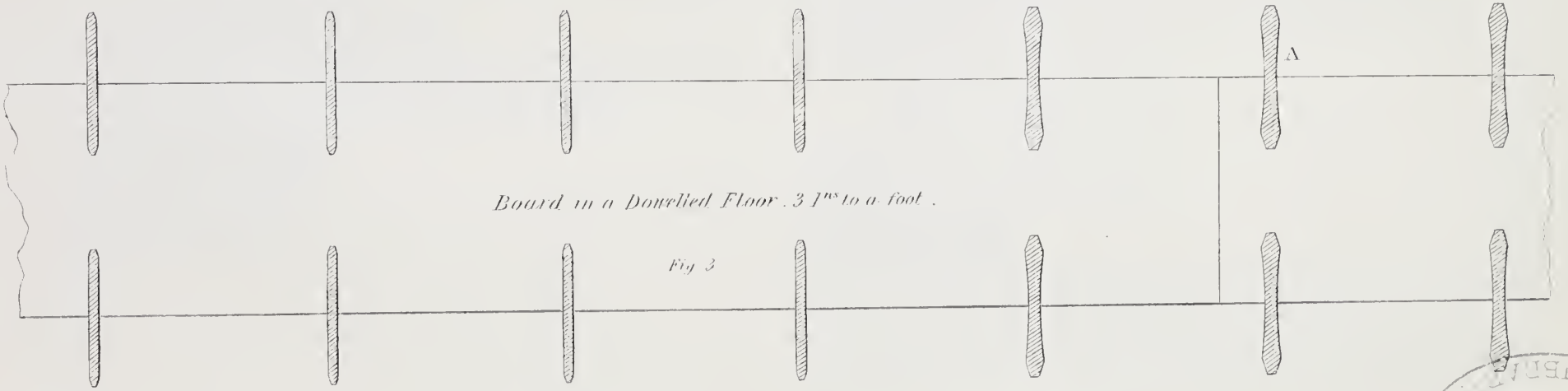


Section shewing Method of replacing a board in the middle of a Dowelled Floor without disturbing the Dowels.

Fig. 5.



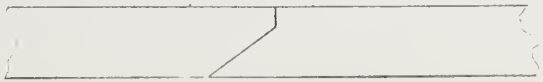
Method of replacing a board at the end of a Dowelled Floor.



Board in a Dowelled Floor. 3 1ns to a foot.

Fig 3

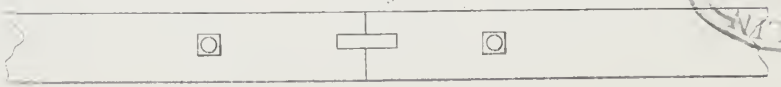
Fig 6



Splayed heading

Fig. 8.

Fig. 7.



Plowed and Tongued heading

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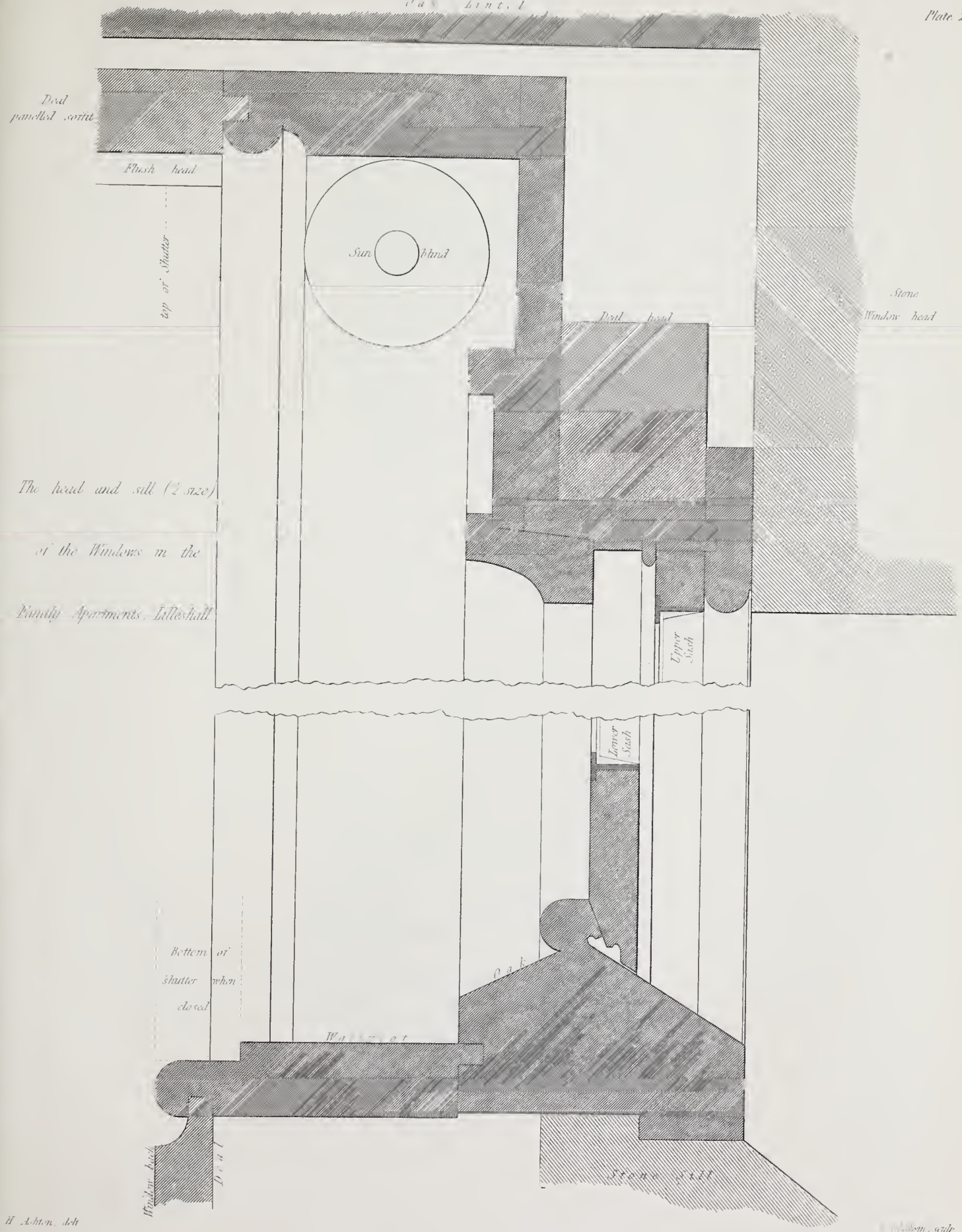
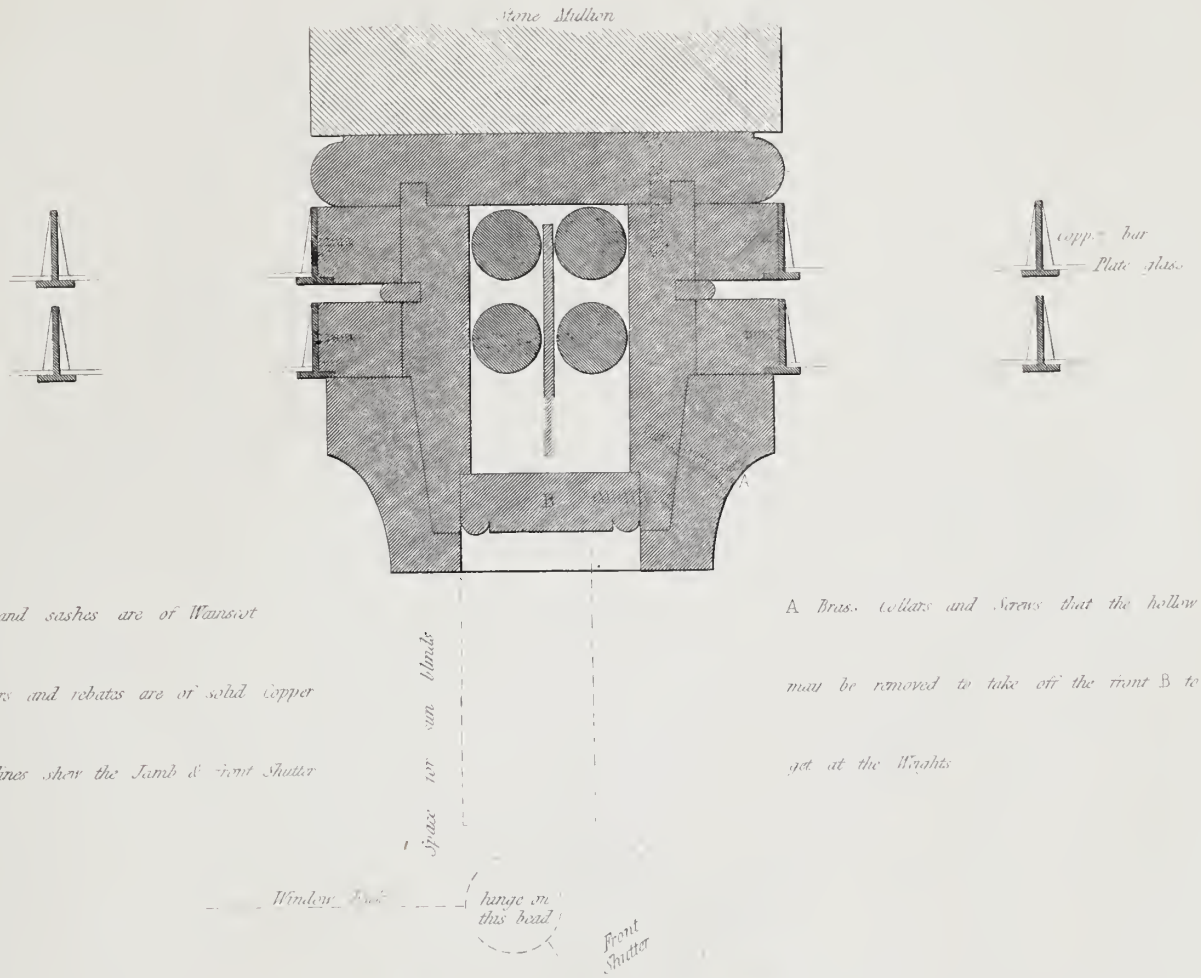
W. A. Beeves



H. Ashton, delt

London Crosby Lockwood & Co.7 Stationers Hall Court

Mullions of Window Frames of the Family Apartments at the Duke of Sutherland's Mansion Lilleshall Salop

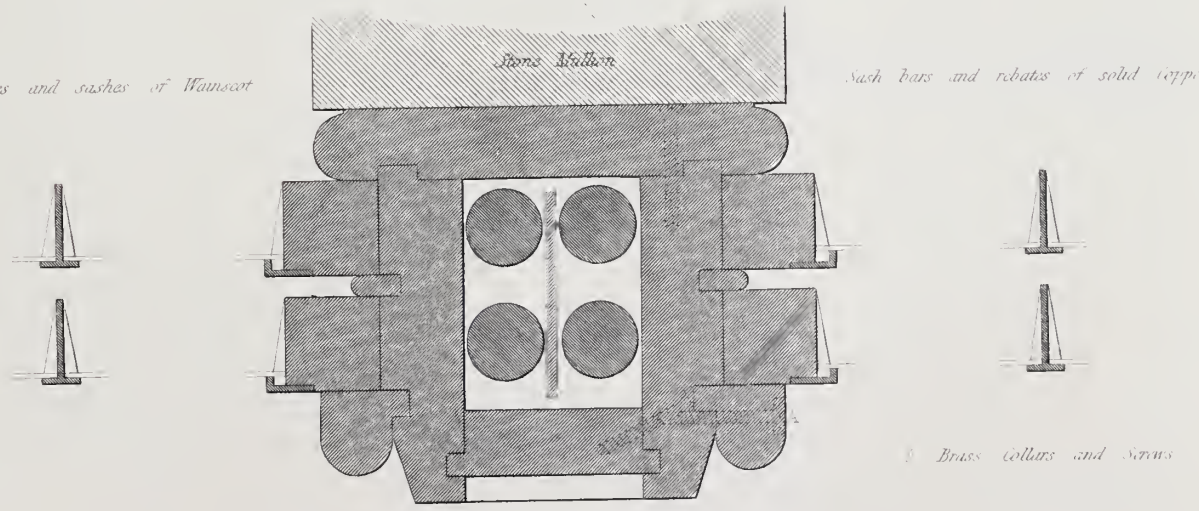


The frames and sashes are of Wainsct

The sash bars and rebates are of solid Copper

The dotted lines show the Jamb & Front Shutter

A Brass Collars and Screws that the hollow may be removed to take off the front B to get at the Wights



Mullions of Windows on the Chamber story Lilleshall

Designed by Sir J. Wyatville, & made by Messrs Armstrong & Smith, Pimlico.

Half size

H. Ashton. delt

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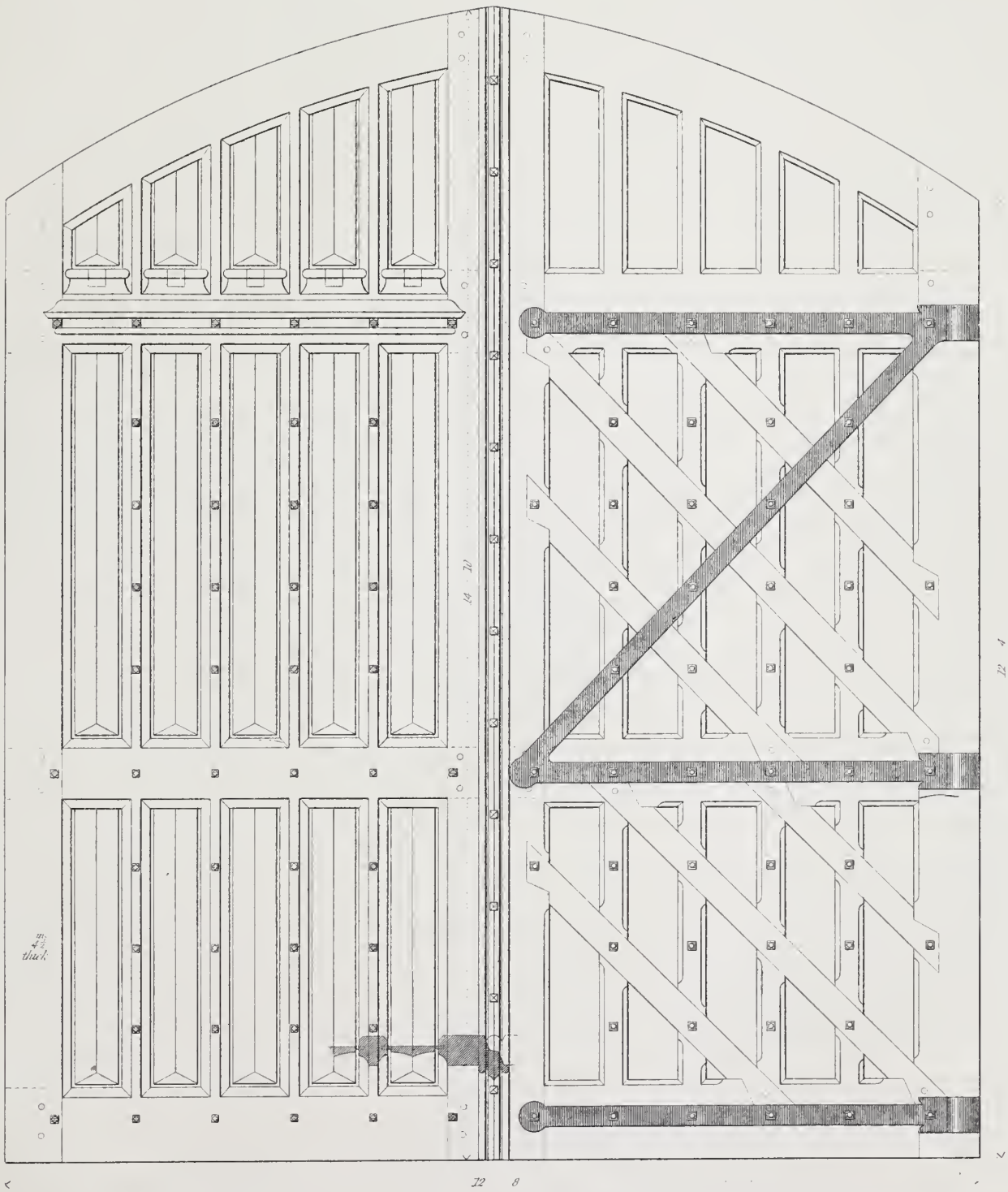
WINDSOR CASTLE

The Gate at the Town entrance to the Royal Mews



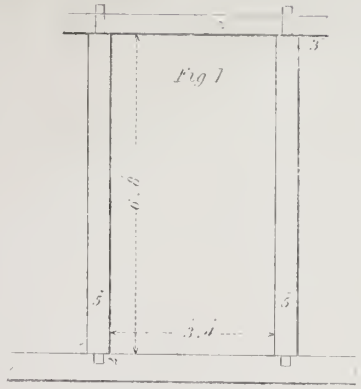
Front of the Gate. *Back of the Gate.*

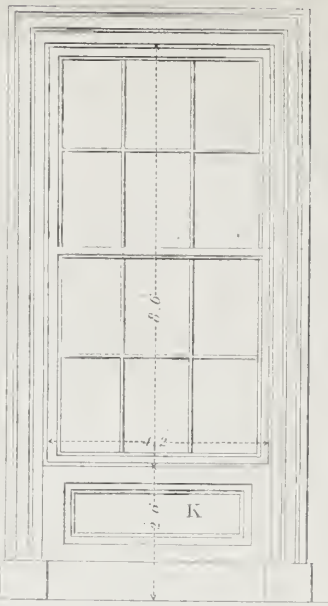
These Gates are of English Oak 4½ ins. thick, and were made by Messrs Gressell & Peto

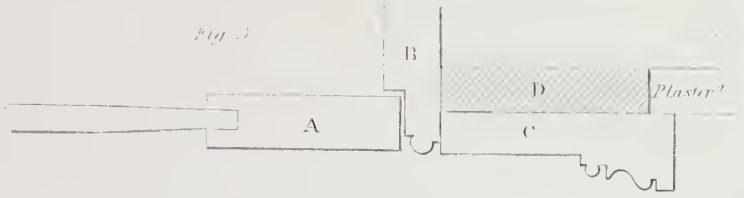
half inch scale

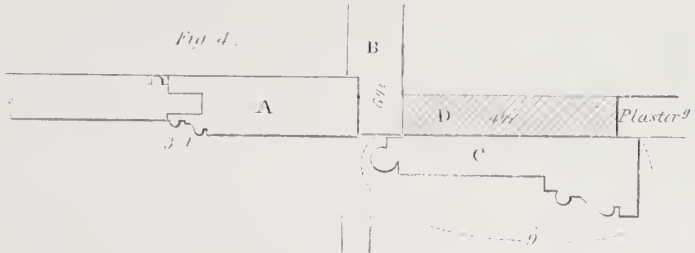
H. Ashton del. *J. Gladwin Sculp.*

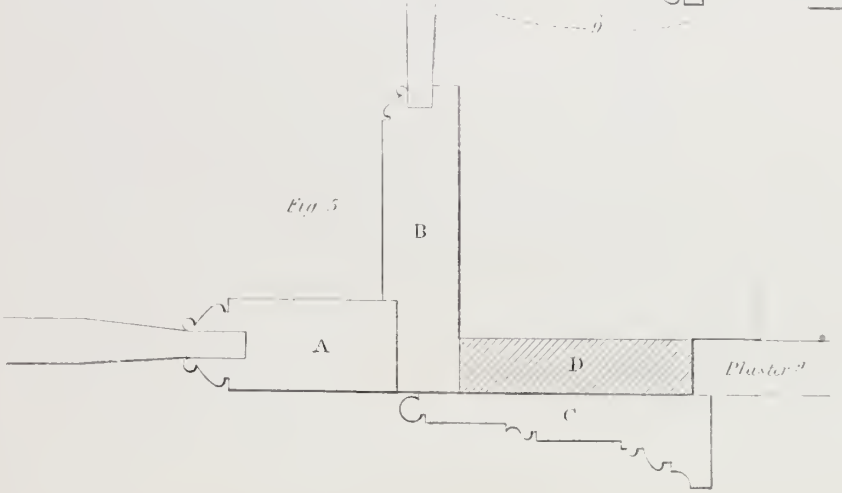
London Crosby, Lockwood & Co 7 Stationers Hall Court

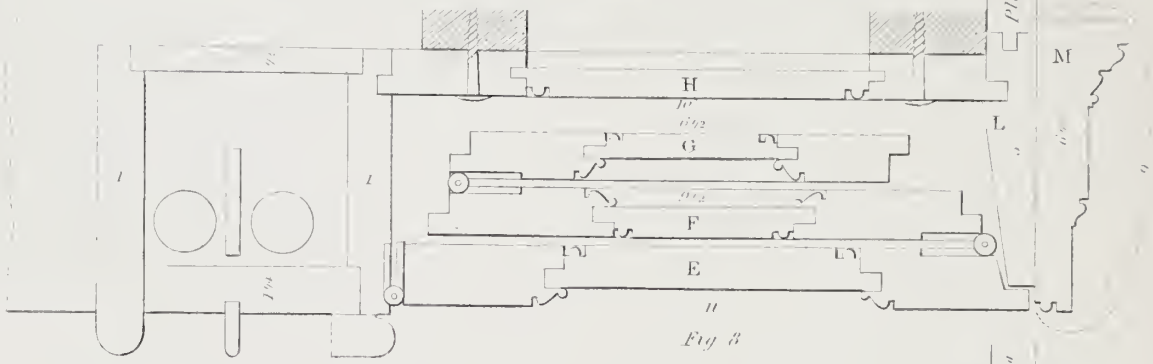


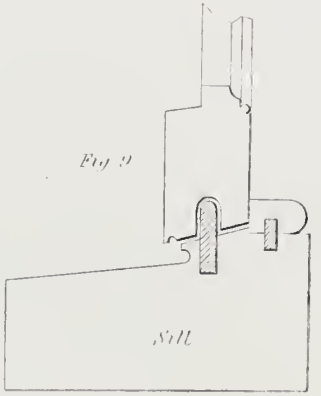


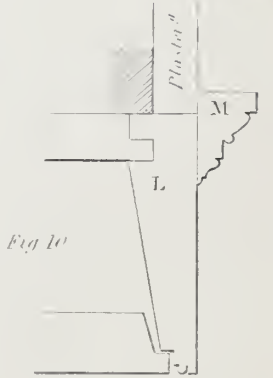












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Centering

Fig. 1.

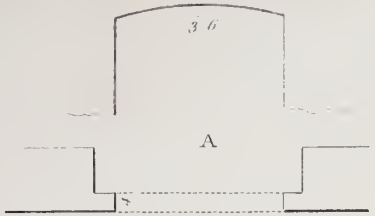
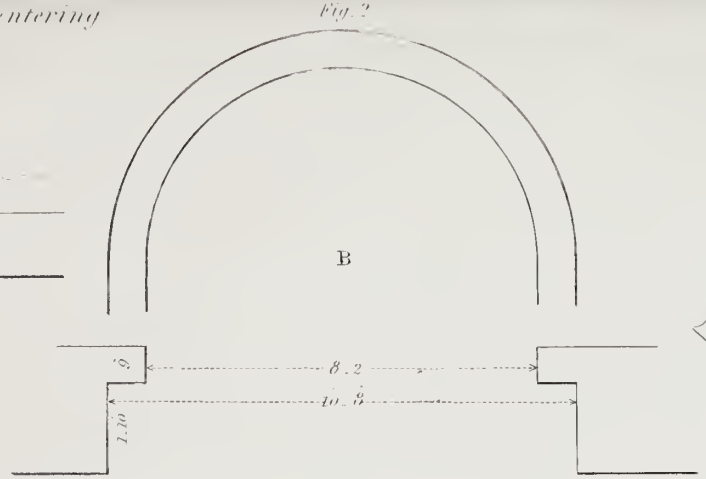
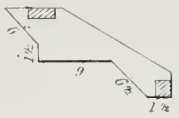
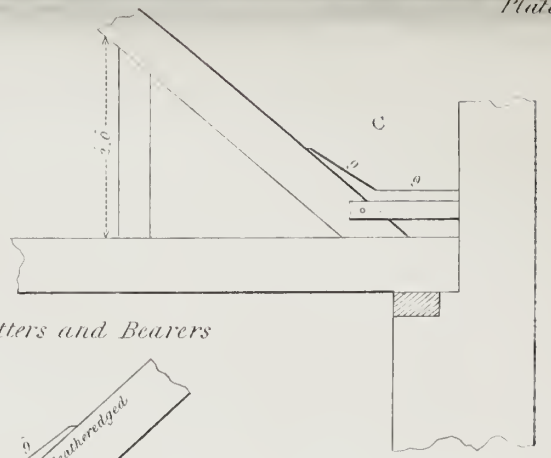


Fig. 2



Bracketing





Gutters and Bearers

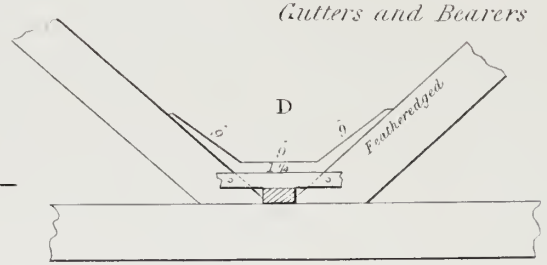
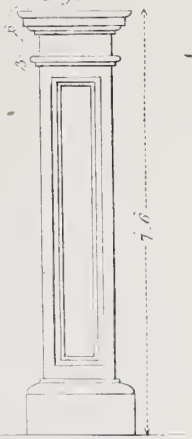
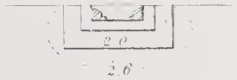
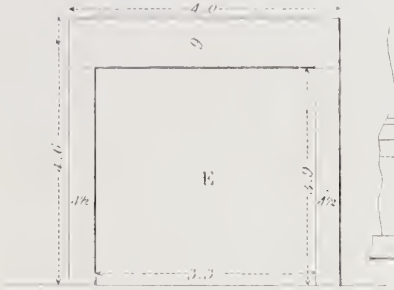


Fig. 3.



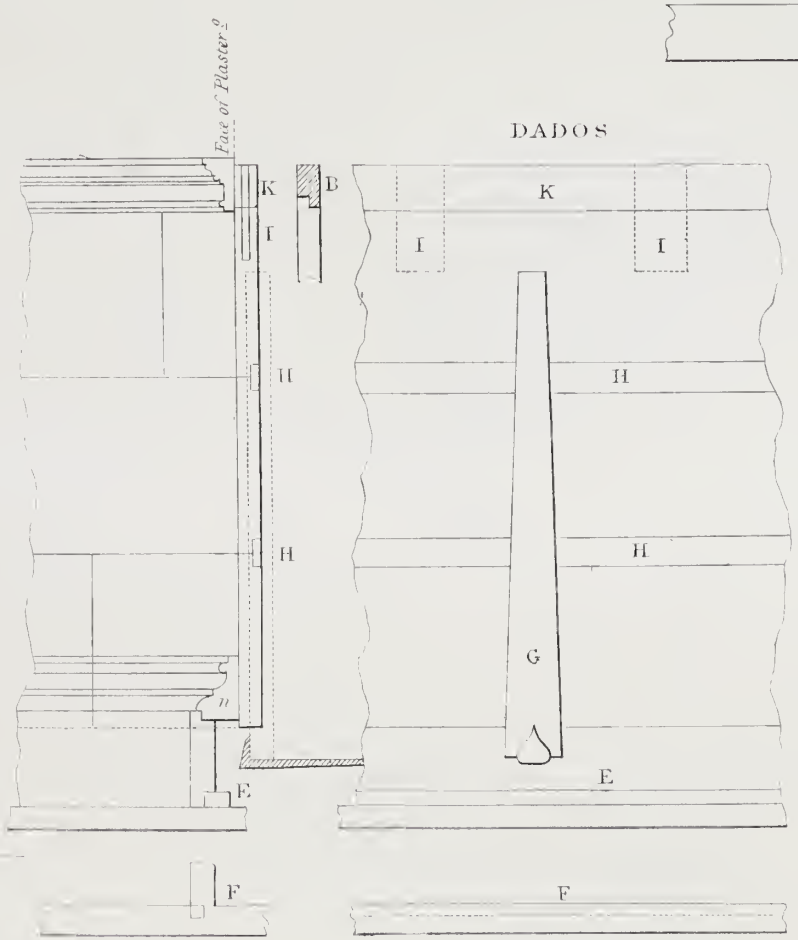
Pilaster

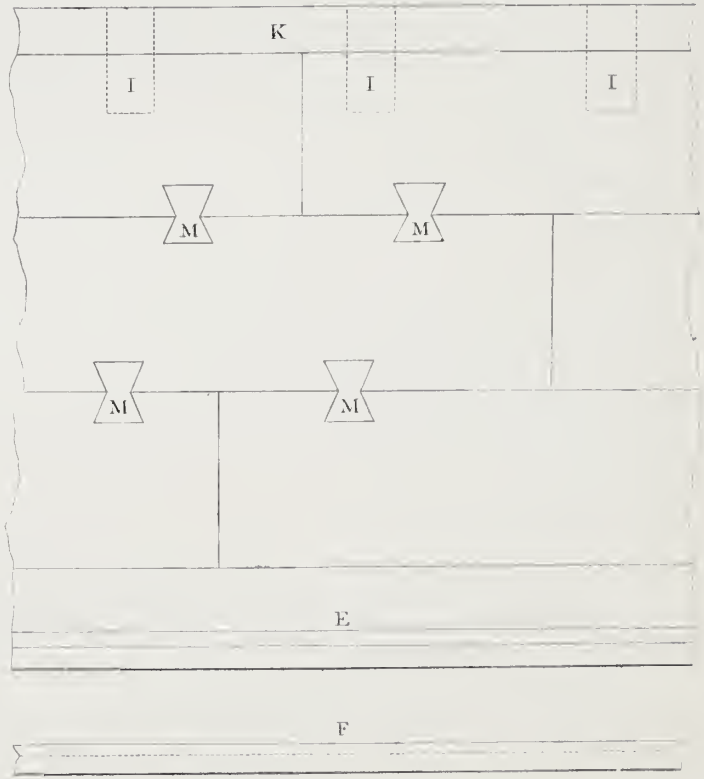




Chimney Grounds

DADOS





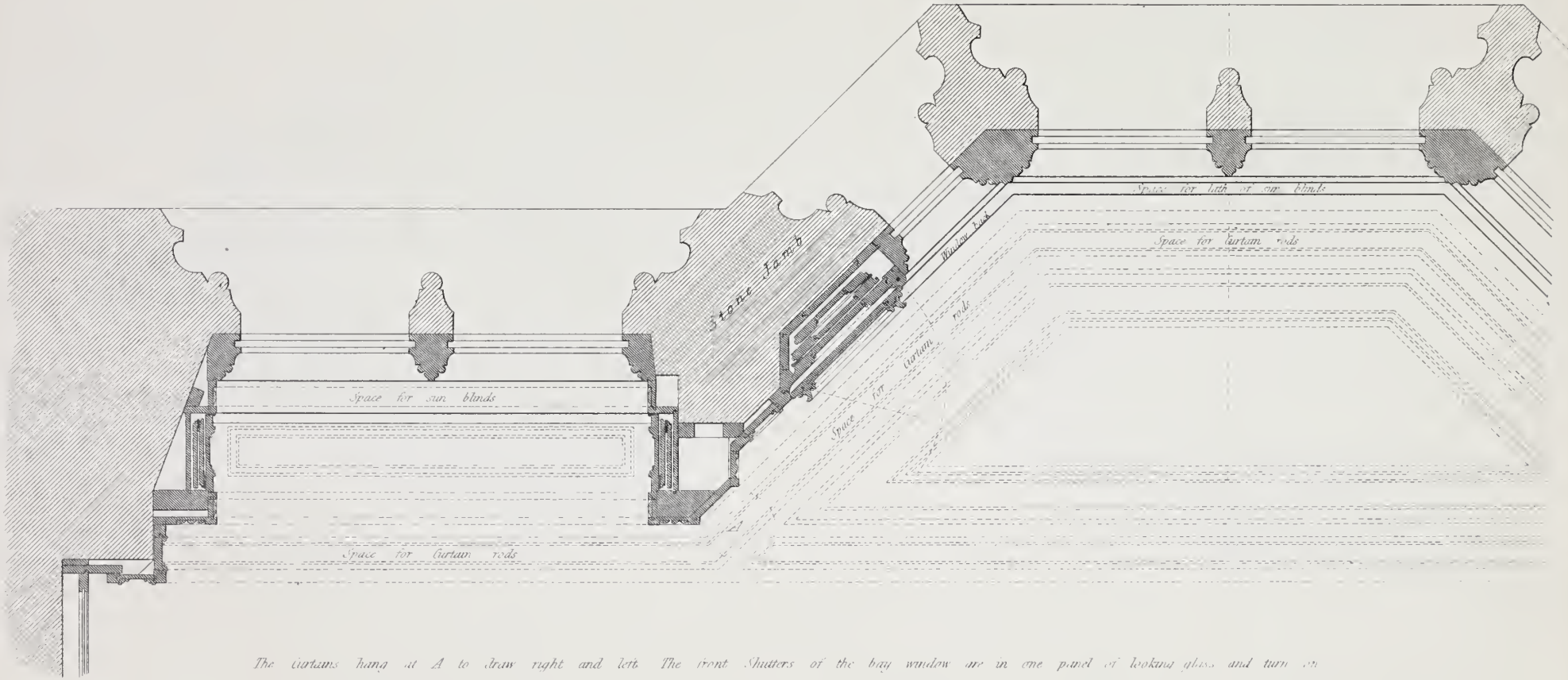
London Crosby Lockwood & Co.ª 7. Stationers Hall Court.

WINDSOR CASTLE

Plan of one half of the Window side of one of the Private Apartments in the East Front

shewing the Shutters boxings and linings as directed by the late Sir J Wyatville

and executed by Messrs Armstrong & Smith, Pimlico



The Curtains hang at A to draw right and left The front Shutters of the bay window are in one panel of looking glass and turn on

centres as do also the back flaps — the dotted lines shew the soffit

Half inch scale

H Ashton delt

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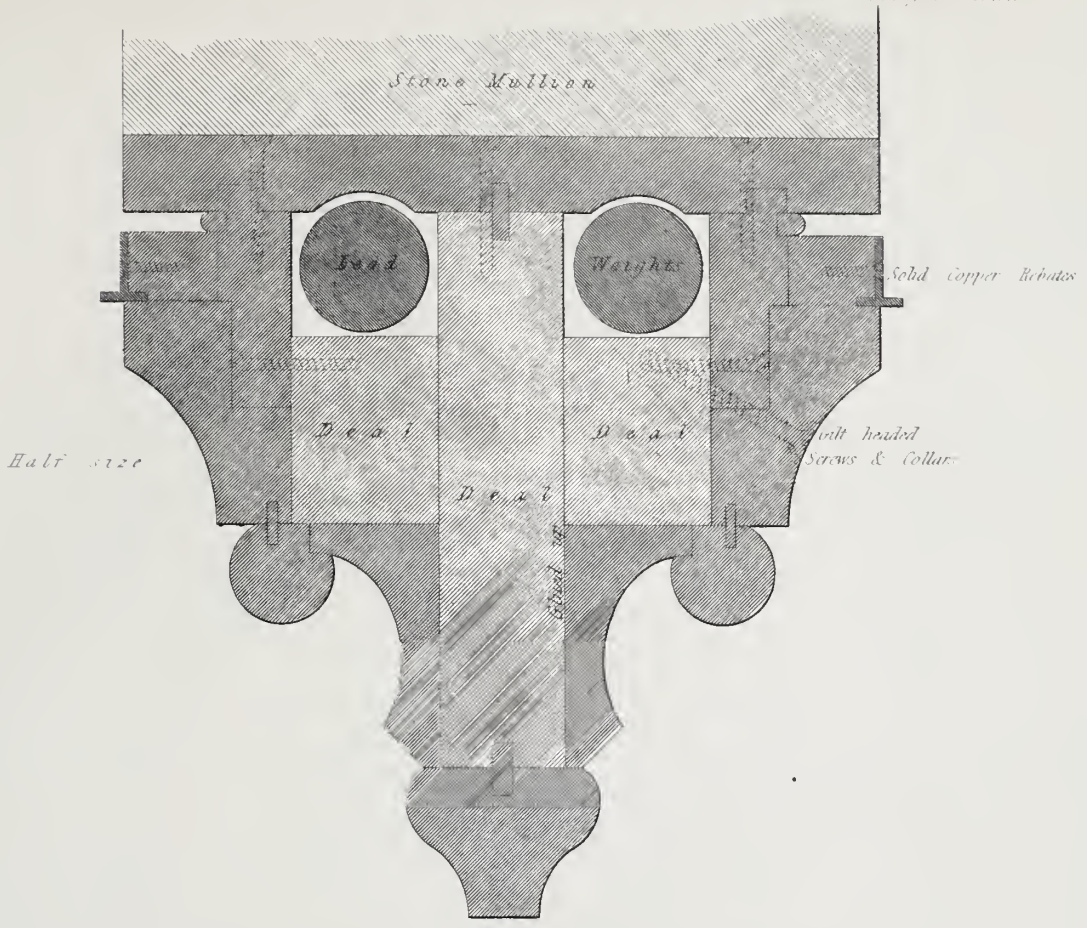
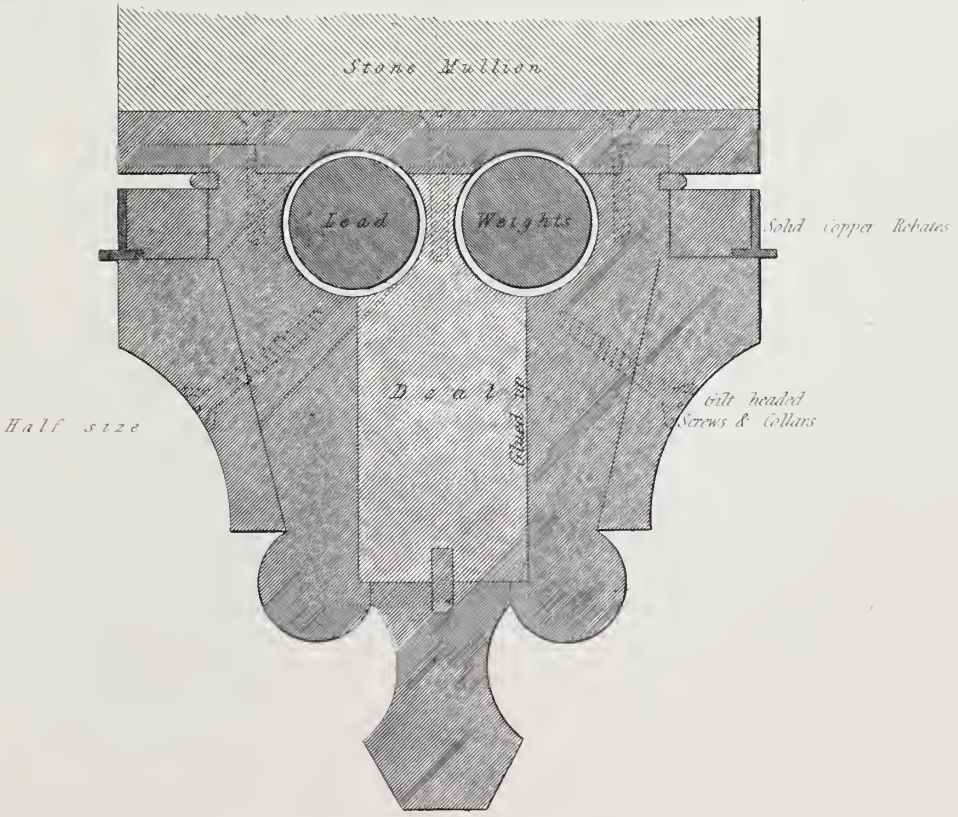
Mullion of Wainscot Window Frames and Sashes in the Brunswick or Octagon Tower



Mullion of Wainscot Window Frames and Sashes in the Private Apartments



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WINDSOR CASTLE

Plan of one half of the Oriel Window in the State Drawing Room

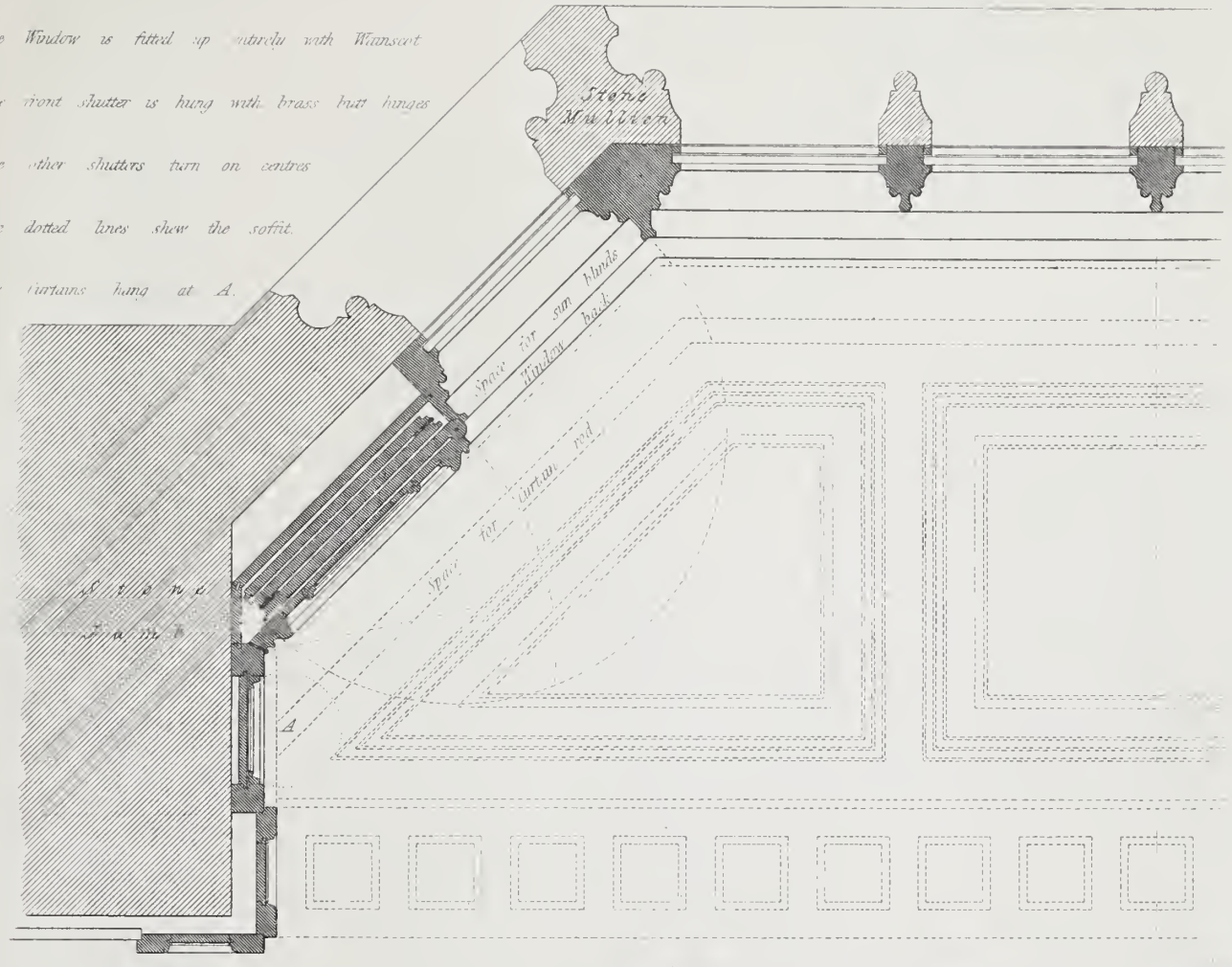
The Window is fitted up entirely with Wainscot

The front shutter is hung with brass butt hinges

The other shutters turn on centres

The dotted lines shew the soffit.

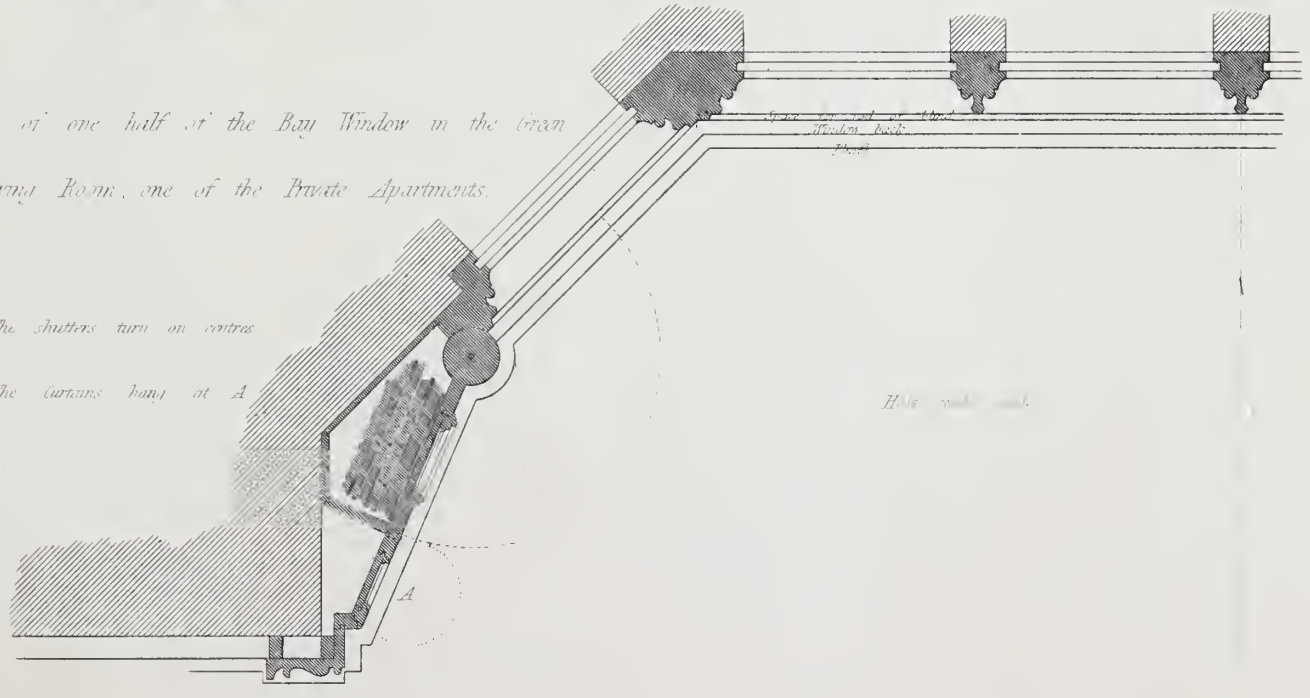
The Curtains hang at A.



Plan of one half of the Bay Window in the Green Drawing Room, one of the Private Apartments.

The Shutters turn on centres

The Curtains hang at A



H. Adam del.t

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J. Mulvey sculp

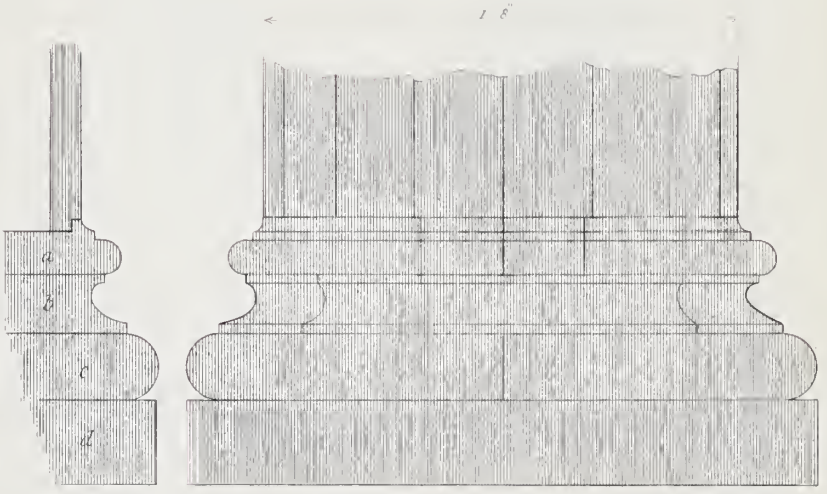
Details of the construction of one of the Wooden Columns in the New Hall

Fig. 1.

Fig. 2

Fig. 4

Fig. 3



Note.— the details are drawn ½ full size.

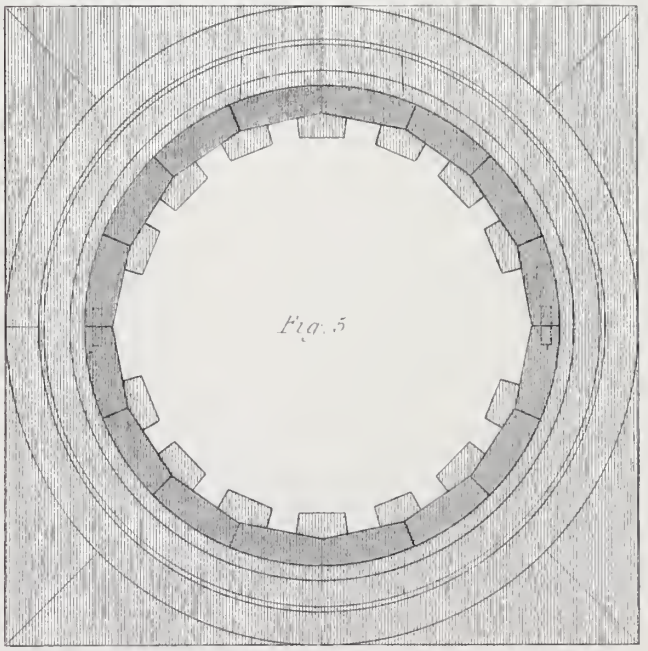


Fig. 5

Scale of 12 6 0 1 2 3 4 5 6 7 8 9 10 Feet

Fig 1, Elevation of Finished Column.
Fig. 2 Elevation of Shaft — The spaces x, x, x, between the dotted lines show the courses of blocking.

Fig. 3 Elevation of Shaft and Base.
Fig. 4 Section of Dº
Fig 5, Plan of Dº

S. Smirke del

London Crosby, Lockwood & Coº 7 Stationers Hall Court

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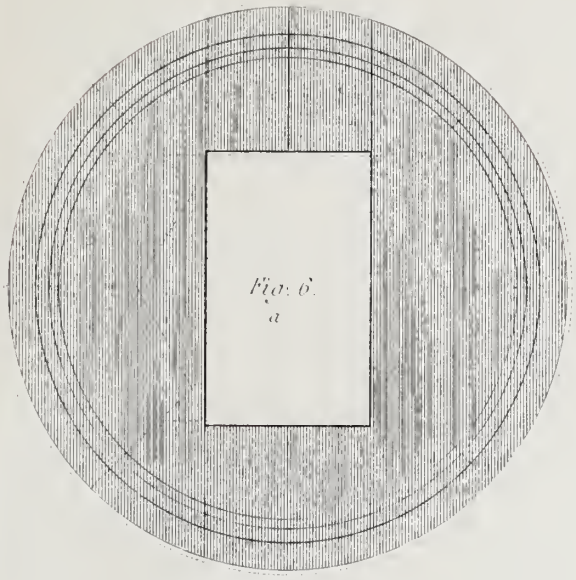
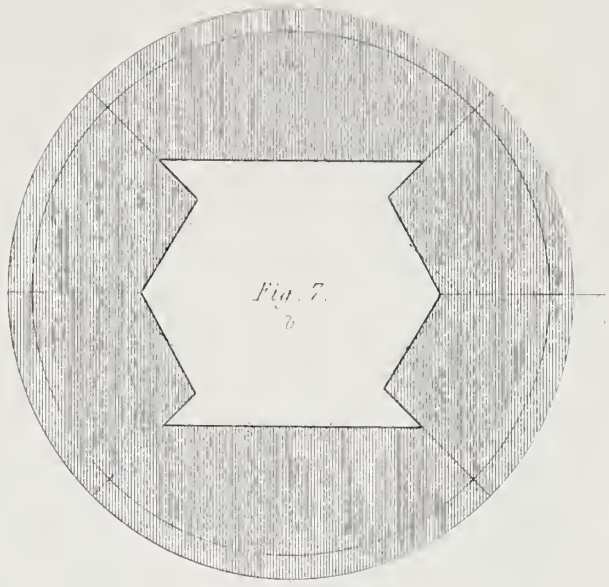
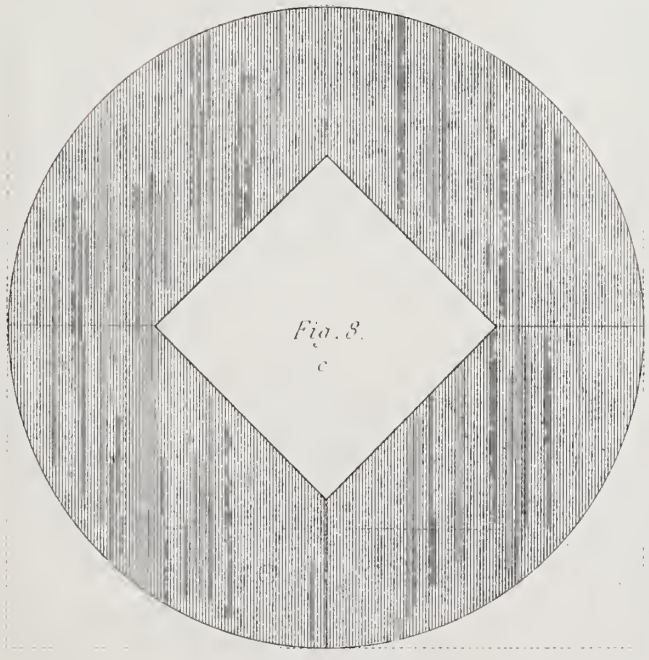
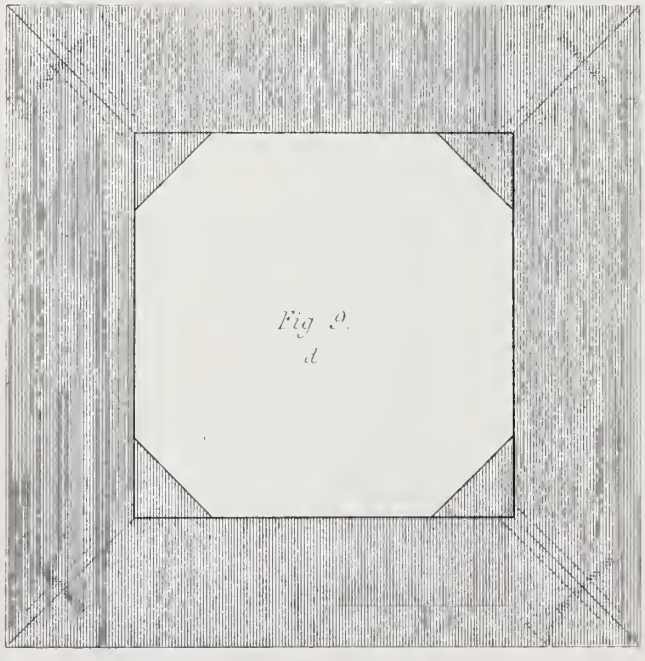
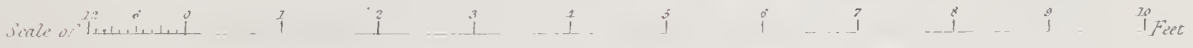
Details of the construction of one of the Wooden Columns in the New Hall











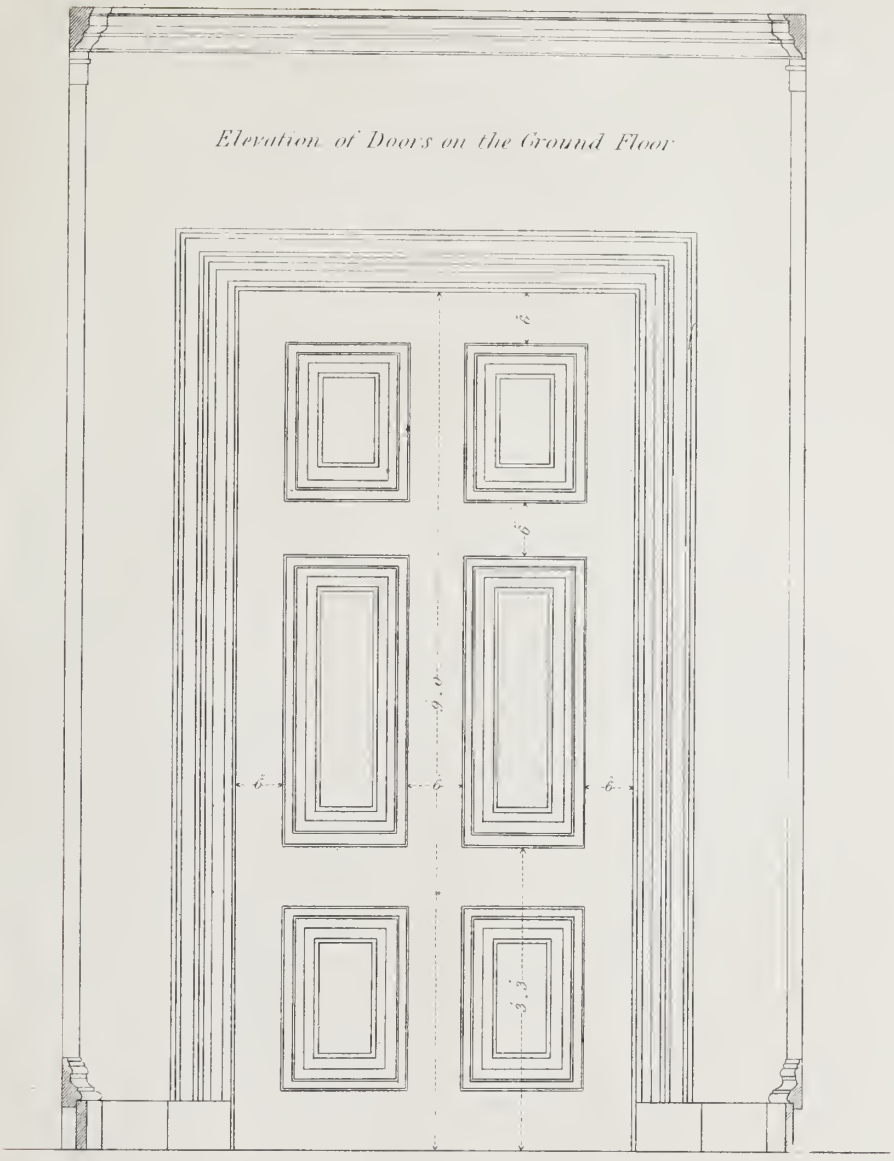
Figs. 6.7.8 & 9. Shew respectively the plans of the different thicknesses a, b, c, d, / Fig 4 / of which the base is composed.

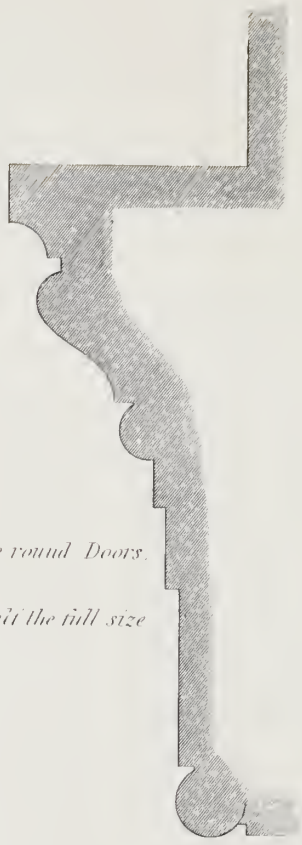
S. Smuke. del

C. Rosenberg sc

London Crosby, Lockwood & Co 7, Stationers Hall Court

Elevation of Doors on the Ground Floor





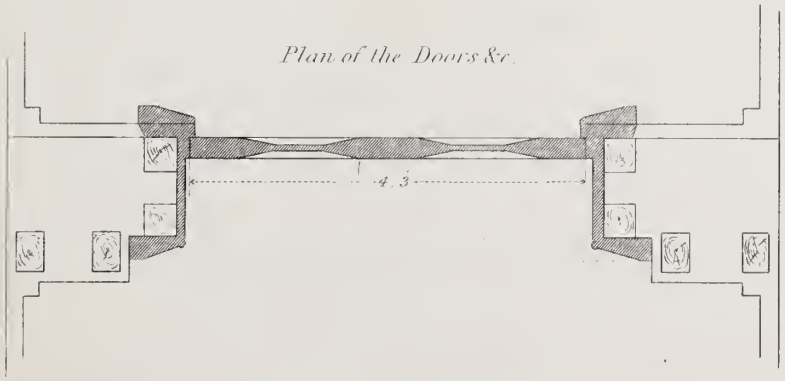
Architrave round Doors.

half the full size

Section of the Mouldings on Panel of Door.

(half size)

Plan of the Doors &c.



T. Hopper. Archt

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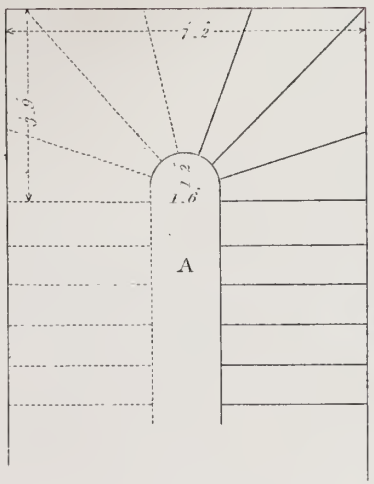
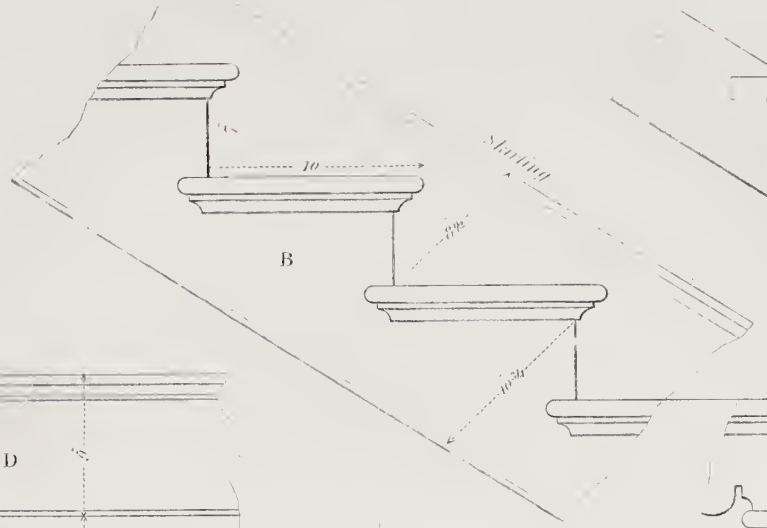
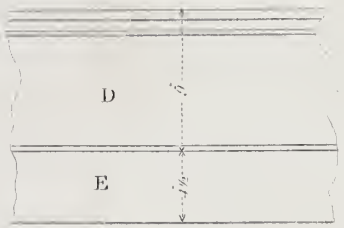
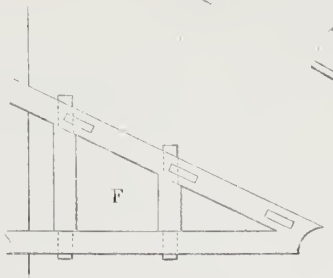
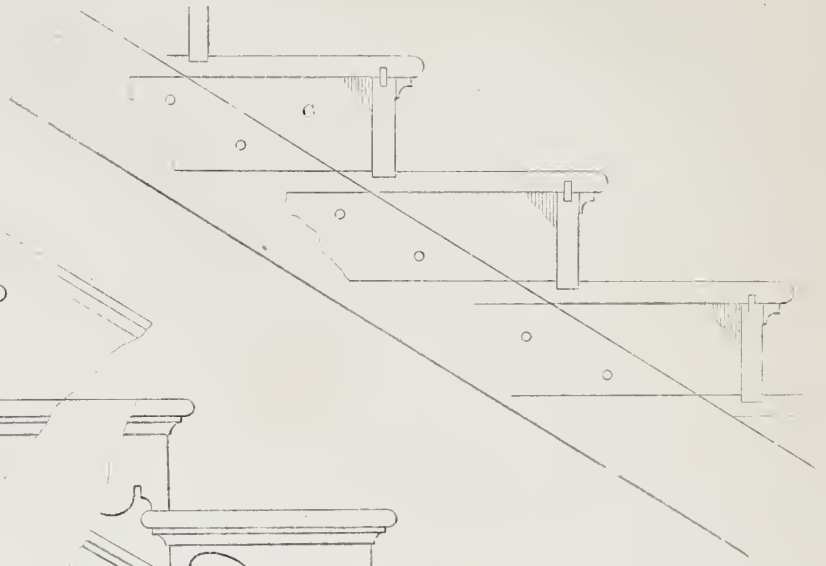
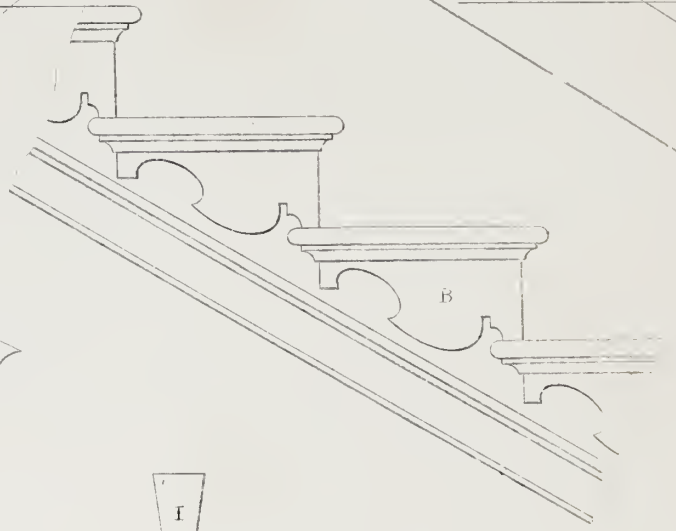


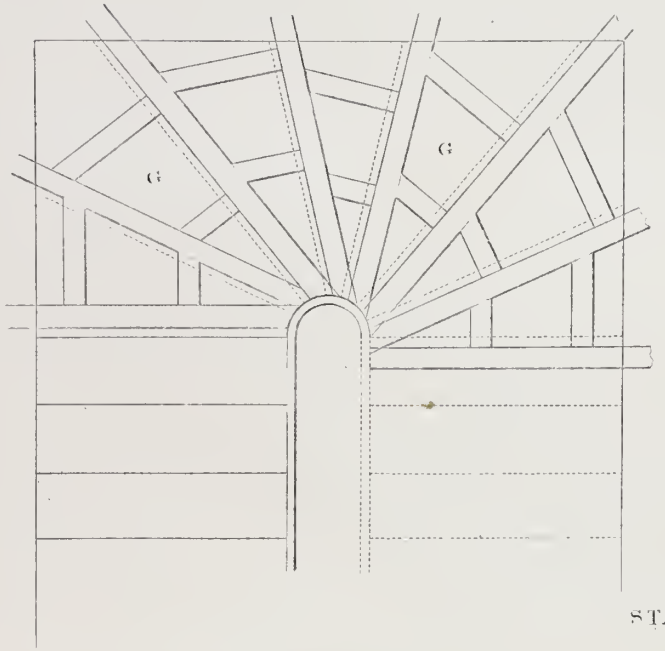


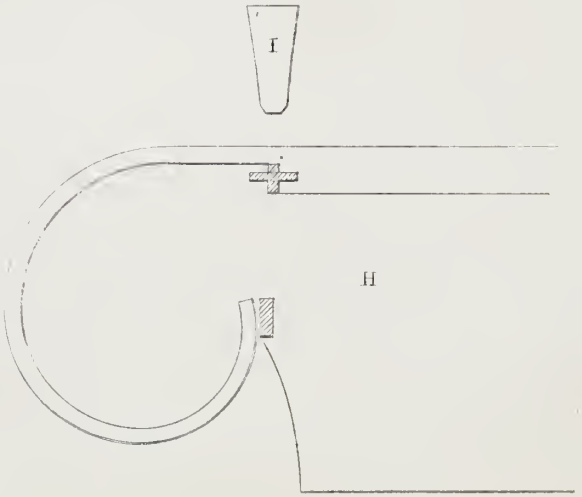






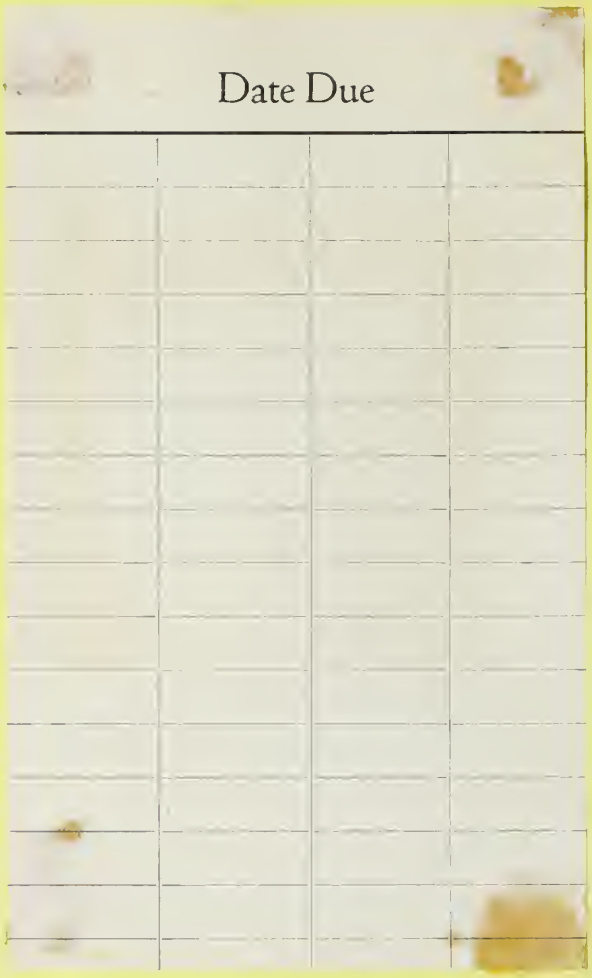






STAIRCASES

London. Crosby, Lockwood, & Co.ª 7, Stationers Hall Court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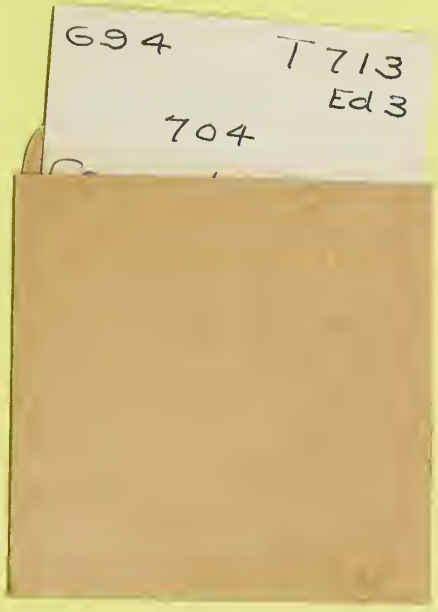
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